8069
20

PROPERTY OF THE *8069.20

Public Library of the City of Boston

Added Jan 14. 1870 No 9718

7807

PAMPHLETS.

Catalogues of Paintings

BOSTON PUBLIC LIBRARY.

8069.20

CONTENTS.

CONTENTS.

Collections of

G. S. Oldfield. Baltimore. 1853.

W. Schaus N. York 1857.

American artists " " 1858

F. Richardt. " " 1859.

Private. " " 1860

J. P. Beaumont. " " 1860.

W. Beebe. Boston. 1865.

L. A. Tolman. " 1865.

A. D'Huyvetter. Boston. 1869

CATALOGUE

OF

VALUABLE PAINTINGS,

THE ENTIRE COLLECTION OF

MR. GRANVILLE SHARP OLDFIELD,

AT HIS RESIDENCE

MOUNT VERNON PLACE,

BALTIMORE,

TO BE SOLD WITHOUT RESERVE

AT PUBLIC SALE,

On TUESDAY MORNING, 15th May, 1855,

AT TEN O'CLOCK, AND FOLLOWING DAYS,

BY

F. W. BENNETT & CO. AUCTIONEERS.

☞ *The Paintings will be for Examination from the 1st May until Saturday 12th May.*

"The pencil speaks the tongue of every land"—DRYDEN.

TERMS OF SALE.

1st. The Sale will commence at 10 o'clock on each day, and proceed in regular order, according to Catalogue.

2d. No Picture will be delivered before the close of Sale.

3d. Purchasers unknown to the Auctioneers, must give their places of abode, and (if required) a reference.

4th. All bills to be settled in full, within three days from the closing day of Sale—in Bankable Money, before delivery of the Paintings—otherwise they may be resold at the expense of the former purchaser.

JOHN D. TOY, PRINTER, BALTIMORE.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

☞ This Choice and Valuable Collection of Paintings surpassed by few Galleries in Europe, in numerous Gems of Cabinet size—the labor of forty years in collecting, at an outlay of a large fortune, is well deserving the notice of patrons of the Arts in the United States and in Europe.

The numerous well authenticated Originals, both Ancient and Modern, together with certified copies, executed by Eminent Artists, from the most valuable Original Paintings, for the present owner, at costly rates, comprising such a collection as perhaps may never again be offered at Public Sale.

The public may rest assured that not a single Picture has been withdrawn from the Collection, nor one permitted to be included in the Sale.

The Paintings are mostly in a fine state of preservation and in Costly Carved frames.

G. S. OLDFIELD.

8069.20

CATALOGUE.

FRONT DRAWING ROOM.

1. PETER PAUL RUBENS.—On Copper—Diana and Nymphs, from the Collection of the late Joseph Bonaparte, King of Spain.

2. Do. do. do. The Judgment of Paris.

☞These two paintings taken from the Palace at Madrid, by Joseph Bonaparte, when King of Spain, and brought by him to this Country, having never been out of his possession till purchased by the present owner.

In Pilkington's as also in Spooner's Histories of Painters, these two paintings are enumerated with others, as having been painted by Rubens, when Ambassador from the Archduchess Isabella to Madrid, for Philip IV, King of Spain.

They are undoubtedly Originals, as it is not to be supposed that Joseph Bonaparte would have taken copies, when he had the option of selecting originals from the Royal Gallery.

3. PAUL POTTER.—On Panel—Herdsman and Cattle—From the Collection of the late James Cox, Esq. and undoubtedly an Original.

4. J. W. YARNOLD, London.—On Canvas, Carved Frame—French Fishing Boats off Blanc Nez—Painted to order for the present Owner. An Original.

5. NICHOLAS POLLEMBURG.—On Copper, Carved Mahogany Frame—Nymphs, &c.—From the Collection of the late James Cox, Esq. and undoubtedly an Original.

6. NICHOLAS RYX.—On Panel—Preparing to Cross a Ferry in Palestine—From the Collection of the late James Cox, Esq. and undoubtedly an Original.

7. J. W. YARNOLD, London.—On Canvas, Carved Frame—Wreck on the Rocks below Tynemouth Castle and Light House, Life Boat saving the Crew of the Vessel—Painted to order for the present Owner. An Original.

8. JACOB RUYSDAEL.—On Panel — An April Day—Undoubtedly an Original.

9. PHILIP WOUVERMANS.—On Canvas, Carved Frame—Marine, with Boats Storming a Castle.

10. LUIGI BENEFATTO.—On Canvas—Presentation of the Nobility, &c. to Henry III. of France, when he visited Venice, in 1574, on his route from Poland. Lot 204 in the back parlor representing the Fight on the Bridge and Lot 571 in the Gallery, representing the Evening Party at the Palace of the Doge, painted by the same Artist, and companion pieces from the Collection of the late General Moreau. Undoubtedly Originals.

☞ Mrs. Ashton Yates, in her work of "A Winter in Italy," page 254, Vol. 2, thus describes the subjects of these Paintings: "When Henry the 3d, of France, visited Venice in 1574 on his route from Poland, there were great entertainments made, in some of which the Gondoliers bore a part.

On one occasion, the King viewed from his balcony a pugilistic combat between the Nicolati and Castillian; two hundred champions on either side contested the bridge, *die carmini*, by the prowess of their fists.—Many of the leaders were precipitated into the Canal below, much to the amusement of the Princely and noble spectators."

In this picture of the presentation of the nobility, from the elaborate care with which the figures are painted, it is very probable they were portraits.

11. SIR JOSHUA REYNOLDS.—On Canvas—Carved Rosewood and Gilt Frame. Portrait of Charles James Fox—Undoubtedly an Original.

12. ROBERT SMIRKE, R. A.—On Canvas—Carved Rosewood and Gilt Frame. Measure for Measure, Act III., Scene 1st, Isabella, Duke, Claudio and Provost, with Portraits of John Kemble and Mrs. Siddons. Undoubtedly an Original.

13. JOHN RATHBONE.—The figures by J. C. Ibbetson—On Panel—Carved Frame—Port Madock, Merionethshire, North Wales. Undoubtedly an Original.

14. F. R. LEE, R. A, LANDON.—On Patent Board—Carved Frame—The Old Windmill—Windy Day. Undoubtedly an Original.

15. FILIPPO GHERARDI.—On Canvas—The Nativity—From the Collection of the late General Moreau. Undoubtedly an Original.

16. FRANCIS BOUCHER.—On Canvas—Carved Frame—Semele and Jupiter. Undoubtedly an Original.

17. J. W. YARNOLD, LONDON.—On Canvas—Carved Frame St. Michaels, Mount Cornwall, with a distant view of the Town and Harbour of Falmouth—Painted to order for the present owner. An Original.

18. BENITO ESPINOS.—On Panel—Signed—Flowers with bas relief—The Pascal Lamb—From the Collection of the late Joseph Bonaparte. Undoubtedly an Original.

19. R. SMIRKE, R. A.—On Canvas, Carved Frame—Falstaff, 1st part of Henry IV. Act 2d, Scene 4th—Copied for the present Owner by Emil Kett.

20. FRANCIS WOUTERS. On Panel, Signed—Landscape—Undoubtedly an Original—From the Collection of J. de Ruyter.

21. JOACHIM FRANCIS BEISCH.—On Canvas—The Baptism of our Saviour—From the Collection of the late General Moreau. Undoubtedly an Original.

22. PETER TILLIMANS.—On Canvas, Signed—Diana and Nymphs reposing with a view of Newstead Abbey and Park. Undoubtedly an Original.

23. PHILIP WOUVERMANS.—On Panel—Landscape with Figures—From the Collection of the late James Cox, Esq. Undoubtedly an Original.

24. PETER PATEL.—On Canvas—Marine from the Collection of the late James Cox, Esq. Undoubtedly an Original.

25. CHARLES VAN FALENS.—On Copper—Hawking, copied from the Original for the present Owner by A. E. Morneau, Munich.

26. CALVERT.—On Canvas—Tennyson Castle, Cornwall. Undoubtedly an Original.

27. ADRIAN VANDER WERF.—On Vellum—Diana and Calista; some of the Figures are not finished. Undoubtedly an Original.

28. SIGNED P. G. S.—Canvas—An Allegorical subject—From the Collection of the late Dr. Carr. Undoubtedly an Original—Carved Rosewood and Gilt Frame.

29. GILES VAN TILBURG.—On Canvas—Volunteers from a Lambard Village preparing to go in pursuit of Banditti—From the Collection of General Moreau. Undoubtedly an Original.

30. NICHOLAS LANCRET.—On Canvas—Landscape and Figures.

31. Do. do. Companion Painting.

32. SIMONI PIGNONE.—On Canvas—The Daughters of Peleus deceived by Medea—Copied from the Original for the present Owner by Ettore Bessini of Vienna.

33. MURILLO.—On Canvas—Madonna and Child—Copied from the Original by Vincenzo Cagliaroni, of Dresden, for the present Owner.

34. NICHOLAS LA TOMBE.—On Canvas—View of Rome—From the Collection of the late James Cox, Esq. and undoubtedly an Original.

35. PHILIP WOUVERMAN.—On Canvas—Departing for the Chase—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

36. MELCHIOR HONDEKOETER.—On Canvas—A Couple of Capons, tied by the legs, disturbed by Rabbits—From the Collection of the late General Moreau, and undoubtedly an Original.

37. PETER BRUEGHEL.—On Canvas—The Rape of Proserpina—From same Collection, and undoubtedly an Original.

38. RAFFAELLE.—On Copper—Interment of the Saviour—Copied from the Original—By Vincenzo Cagliaroni, of Dresden, for the present Owner.

39. Do. On Copper—The Saviour bearing the Cross—Copied by the Same.

40. D. TENNIERS.—On Canvas—The Smoking Party—Copied from the Original by A. E. Morneau, Munich, for the present Owner.

41. PROUT.—On Panel—The Bridge of Sighs, Venice—Carved Frame.

42. CARAVAGGIO.—On Canvas—The Nativity.

43. ABRAHAM STORK.—On Canvas—Marine. Undoubtedly an Original.

44. Landscape, by GEO. BARRET.—The Figures by Giovanni Baptista Cipriani—On Canvas—Venus and Adonis—From the Tilney Long Collection. Undoubtedly an Original.

45. EUSTACE LE SUEUR.—On Canvas—A Cartoon—St. Paul Preaching at Ephesus.

46. ARITINO SPINELLO.—On Canvas—The Adulterous Woman. Undoubtedly an Original—From the Collection of the late General Moreau.

47. GERHARD DOUW.—On Canvas—The Quack Doctor—Copied from the Original by A. E. Morneau, Munich, for the present Owner.

48. GERHARD TERBURG.—On Canvas—A Lady playing the Lute—Copied from the Original by W. C. Tauber, of Munich, for the present Owner.

49. GILBERT FLUGGEN.—On Canvas—Check Mate—Copied by Linden, of Munich, from the Original for the present Owner.

50. SALVATOR ROSA.—On Copper—The Graces—Copied by Carlo Nerutti, of Dresden, from the Original for the present Owner.

51. GASPAR NETSCHER.—On Canvas—A Lady at her Toilet—Copied from the Original by A. E. Morneau, Munich, for the present Owner. Carved Frame.

52. SCHAEP.—On Canvas—Signed—The Ferry Boat. Undoubtedly an Original.

53. GUIDO RENI.—On Canvas—Venus Adorned by the Graces Copied from the Original by Carlo Nerutti, of Dresden, for the present Owner.

54. CHEVALIER JOHN FRANCIS DE TROY.—On Mahogany Panel, Carved Frame—Esther Crowned by Ahasuerus.

55. ADRIAN VANDER WERF.—On Canvas—The Judgment of Paris—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

56. ABRAHAM BLOEMAERT.—On Panel, Carved Frame—The Martyrdom of St. Sebastian—From the collection of the late Gerlando Marsiglia. Undoubtedly an Original.

57. NICHOLAS POUSSIN.—On Canvas, Carved Oak and Gilded Frame. Undoubtedly an Original. The Woman of Samaria, from the collection of the late General Moreau.

58. PHILIP WOUVERMAN.—On Canvas—The Forge—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

59. CHEVALIER JOHN FRANCIS DE TROY.—On Mahogany Panel, Carved Frame—Esther preparing for her marriage with Ahasuerus.

60. FRANZ VAN MIERIS.—On Copper, Carved Frame—The Schoolmaster—Copied from the Original by J. E. Kett, for the present Owner.

61. SIR JAMES THORNHILL.—On Panel—Carved Frame—Lady Stanhope and her Son, Lord Mahon. Undoubtedly an Original.

62. DANIEL VAN HEIL.—On Panel—Signed—Carved Oak and Gilded Frame—View on the Rhine, from the collection of J. de Ruyter. Undoubtedly an Original.

63. RUBENS.—On Mahogany Panel, Carved Rosewood and Gilded Frame—Castor and Pollux carrying off the Daughters of Lysippus—Copied from the Original by J. E. Kett, for the present Owner.

64. D. TENNIERS.—On Panel, Carved Frame—The Card Players—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

65. RACHAEL VAN POOL.—On Panel—Flowers with bas relief. Undoubtedly an Original.

66. A. C. HAYTOR.—On Copper—The Emblems.

67. BAS RELIEF.—On Canvas, in a Circular Carved Oak Frame—Copied from the Ruins of Pompeii.

68. Do. do. do. do.

69. BERNARDO STROZZI.—On Canvas—Esther imploring Ahasuerus for her people—Copied from the Original by Vincenzo Cagliaroni of Dresden, for the present Owner.

70. ANDREW DEL SARTO.—On Canvas—Portrait of Machiavelli—From the Collection of the late General Moreau. Undoubtedly an Original.

71. MURILLO.—On Canvas—Portrait of a young Nobleman—From the Collection of Max Maretzek. Undoubtedly an Original.

72. J. W. YARNOLD, London.—On Canvas, Carved Frame—Storm off Broadstairs, Kent—A boat carrying off an anchor to a Ship in distress—Painted for the present Owner. An Original.

73. J. EMIL KETT.—On Mahogany Panel—The Children in the Wood—Painted for the present Owner. An Original.

74. SALVATOR ROSA.—On Canvas, Carved Rosewood and Gilded Frame—Landscape and Figures—Signed, and undoubtedly an Original.

75. HUGH NEWELL.—On Canvas, Carved Rosewood and Gilded Frame—An English Larder, the game, &c.—All Painted from Nature for the present Owner.

76. OCTAVIO SEMINI.—On Canvas—Holy Family—From the Collection of the late General Moreau, and undoubtedly an Original.

77. ADRIAN VAN OSTADE.—On Panel—The Smoker. Undoubtedly an Original.

78. JOHN HOREMANS.—On Panel—Conversation Piece. Undoubtedly an Original.

79. MINDERHOUT HOBBEMA.—On Panel—Landscape and figures—Copied from the Original by A. Weidenbach for the present Owner.

80. W. SHAYER.—On Canvas, Carved Frame—The Gipsy Camp. Undoubtedly an Original.

81. JACOB RUYSDAEL.—On Panel—Landscape and Figures Copied from the Original by E. A. Weidenbach, for the present Owner.

82. DEJONGHI.—On Panel—Landscape and Figures—From the Collection of J. de Ruyter, Esq. and undoubtedly an Original.

83. PHILIP WOUVERMAN.—On Panel—The Troopers Horse From the Collection of the late Captain West, and undoubtedly an Original.

84. POMPEO BATTONI.—On Canvas—The Vision of St. Dominique. Undoubtedly an Original.

85. GIACOMO PALMA.—On Canvas—Carved Oak and Gilded Frame—Venus teaching Cupid to Swim. Undoubtedly an Original. The Companion Painting by same Artist—Venus teaching Cupid to Fly—is in the Louvre.

86. ANNIBALE CARACCI.—On Canvas—The Holy Family—Copied from the Original by Carlo Nerutti, of Dresden, for the present Owner.

87. VAN ARDEN.—On Patent Board—Portrait of a Setter Dog.

88. L. SOMERS.—On Copper—Cromwell after the Execution of Charles.

89. RAPHAEL.—On Copper—La Belle Vierge—Copied from the Original in the Collection of the Duke of Sutherland—By J. Shaeffer for the present Owner.

90. CORREGIO.—On Copper—Mercury instructing Cupid—Copied from the Original in the National Gallery, by J. Shaeffer, for the present Owner.

91. F. VERHEYDEN.—On Copper—The Gamblers.

92. J. W. YARNOLD, London.—On Canvas—Carved Rosewood and Gilded Frame—The Tower from the Thames—Painted for the present Owner. An Original.

93. MURILLO.—On Canvas—Boys Gambling—Copied from the Original by Carlo Nerutti, of Dresden, for the present Owner.

94. GERHARD HONTHORST.—On Copper—The Dentist—Copied from the Original by J. E. Kett for the present Owner.

95. GERARD LAIRESSE.—On Copper — Venus Disarming Cupid. Undoubtedly an Original.

96. JOEL CARTER.—On Ivory—A Boy Washing his Feet at a Fountain. Undoubtedly an Original.

97. DOMINICK VAN TOL.—On Copper—Rustic Courtship.

98. REMBRANDT.—On Copper—The Unmerciful Servant—From the Original in the Collection of His Grace the Duke of Buckingham, at Stowe—Copied for the present Owner.

99. IZABET.—On Ivory—Miniature of Napoleon from Life—Was presented by the Emperor to Murat, at whose death

it came into possession of one of his Officers, from whom it was purchased in 1836 by the late Mr. John Clarke, of New York, and obtained at the sale of his Paintings by the present Owner—Said to be the best likeness ever taken. Undoubtedly an Original.

100. IZABET.—On Ivory, in a Morocco Case—Miniature of Talleyrand from Life in his Citizen's Dress—also in his Robes. Undoubtedly Originals.

101. CARLO DOLCI.—On Ivory—Ecce Homo. Undoubtedly an Original. The following extract from the Original Catalogue is on the back of the Painting: "This exquisite Miniature was the property of the 'BARBERINI' Family at Rome, and has been exhibited throughout Europe, particularly in London and Paris. It is considered a perfect and an unrivalled gem. The late Duke of Sussex offered a large amount for it before it quitted its abode in the *Holy City*."

102. REMBRANDT.—On Copper—Turk's Head—Copied from the Original by S. Raven, of Birmingham, for the present Owner.

103. ROBERT LEFEVRE.—On Panel—Head of a Female. Undoubtedly an Original.

104. S. RAVEN.—On Panel—Landscape. Undoubtedly an Original—Painted for the present Owner.

105. S. RAVEN.—On Panel—Newfoundland Puppies Do. Do

106. S. RAVEN.—On Panel—Sir Walter Scott at Abbotsford Do.

107. S. RAVEN.—On Panel—Landscape. Do.

108. ALBERT DURER.—On Stained Glass—The Death of the Virgin—Copied from the Original by H. Kellner, of Munich, the most eminent Painter on Glass in the World.

109. FRANZ VAN MIERIS.—On Stained Glass—The Scholar By Do. Do. Do.

110. ALBERT DURER.—On Stained Glass—The Apostles—By Do. Do. Do.

111. J. W. YARNOLD, London.—On Canvas—Carved Rosewood and Gilded Frame—Pier and Light-house—Entrance to the Harbor of Etretat, Normandy—Painted for the present Owner. An Original.

112. Do. Do. Do. Do. Fisherman's Cottage, mouth of the Thames.

113. Do. Do. Do. Do. View from the Sands near Calais.

114. Do. Do. Do. Do. The Old Windmill.

115. 2 Ancient Paintings—On Marble—From the Collection at Stowe.

BACK DRAWING ROOM.

116. J. W. YARNOLD, London.—On Canvas, Carved Rosewood and Gilded Frame—British Men-of-War off Gibraltar in a Gale of Wind—Painted for the present Owner. An Original.

117. RICHARD WILSON.—On Canvas—Grand Landscape—Christ at the Well. Undoubtedly an Original—Carved Oak and Gilded Frame.

118. C. COLLINS.—On Panel—Coast Scene and Figures. Undoubtedly an Original.

119. JOSEPH VERNET.—On Slate—Marine by Moonlight. Undoubtedly an Original.

120. CORNELIUS BEGA.—On Panel—A Woman consulting the Doctor. Undoubtedly an Original—From the Collection of the late J. J. Hoogerwerff, Esq.

121. GERHARD DOUW.—On Copper—Portrait of himself, in the Collection of His Grace, the Duke of Sutherland—Copied for the present Owner by J. E. Kett.

122. J. R. GILLEMANS.—On Panel, Signed—Fruit and Parrot. Undoubtedly an Original.

123. J. SHAEFFER.—On Panel—A Lady Reading. Undoubtedly an Original.

124. Do. do. do. A Lady making Lace.

125. G. MORLAND.—On Panel, Signed—Storm, Coast Scene, Isle of Wight—From the Collection of the late Dr. P. Macaulay, and undoubtedly an Original.

126. ADRIAN VANDER WERF.—On Copper—The incredulity of St. Thomas—From the Original in the possession of Henry Philip Hope, Esq. London—Copied for the present Owner.

127. SALVATOR ROSA.—On Canvas—Tobit and the Angel. Undoubtedly an Original, and in his best Manner.

128. L. De HAGN.—On Panel, Signed—The Village Curate—From the Collection of the late Captain West. Undoubtedly an Original.

129. C. COLLINS.—On Panel—Coast Scene—Fisherman's Children. Undoubtedly an Original.

130. C. A. WEIDENBACH.—On Canvas—Landscape View on the Douro, in the style of Velasquez—Painted for the present Owner, and undoubtedly an Original. Carved Rosewood and Gilded Frame.

131. HUGH NEWELL.—On Canvas—Interior of a Log Cabin, the Game, &c.—all Painted from Nature for the present Owner. Undoubtedly an Original.

132. TITIAN.—On Copper—Venus at her Toilet—Copied from the Original by Ettore Bessini of Vienna, for the present Owner.

133. J. BATEMAN, London.—On Panel, Signed—Pigs. Undoubtedly an Original.

134. GIACOPO PALMA.—On Copper—Venus—Copied from the Original by Ettore Bessini of Vienna, for the present Owner.

135. C. A. MULLER.—On Copper—Carved Frame—Sylphide.

136. SHAW.—On Canvas—Landscape.

137. C. A. WEIDENBACH.—On Canvas—The Monks Cloisters near Augsburg, Bavaria—Painted from Nature for the present Owner.

138. DOMENICHINO.—On Canvas—Diana and Calisto—Copied from the Original by Carlo Nerutti of Dresden, for the present Owner.

139. RAPHAELLE.—On Copper—The Madonna, the Infant Christ and St. John—From the Original in the Collection of His Grace, the Duke of Sutherland—Copied for the present Owner by J. Schaeffer.

140. JOHN HOREMANS.—On Panel—Conversation piece. Undoubtedly an Original.

141. JOHN STEPHEN LIOTARD.—On Copper—Portrait of himself.

142. C. A. MULLER.—On Copper—Ondine.

143. DE MARNE.—On Canvas—Landscape and Cattle. Undoubtedly an Original.

144. PARMEGIANO.—On Canvas—The Marriage of St. Katherine—From the Collection of the late General Moreau. Undoubtedly an Original.

145. RUBENS.—On Canvas—The Lion Hunt—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

146. P. BRACKELBURG.—Signed, on Panel—The Proposal. Undoubtedly an Original—From the Collection of the late Captain West.

147. G. MORLAND.—Signed, on Canvas—Old Man, Child and Dog. Undoubtedly an Original

148. G. MORLAND.—On Panel, Carved Frame—Interior, Post Boy and Traveller. Undoubtedly an Original.

149. J. W. YARNOLD, London.—On Canvas—Carved Frame—Denton Mill near Gravesend from the Thames—painted for the present Owner. An Original.

150. J. RUYSDAEL.—On Canvas—The Nunnery—Copied from the Original—by Frederick Dester of Munich for the present Owner.

151. CARLO MARATTI—Canvas transferred to Patent Board—Diana and Nymphs and undoubtedly an Original.

152. GAVIN HAMILTON.—On Copper—Apollo Bathing his Locks in the Castalian Fountain at the foot of Mount Parnassus.

153. CARRAVAGIO.—On Canvas.—Roman Soldiers Playing Cards—Copied from the Original for the present Owner by Carlo Nerutti of Dresden.

154. MURILLO.—On Canvas—Head of a Blind Boy—from the Collection of the late Gerlando Marsiglia.

155. TITIAN.—On Canvas—Ecce Homo.

156. JAN STEEN.—On Canvas—The Poultry Market—Undoubtedly an Original.

157. GASPARD NETSCHER.—On Canvas—A Lady Playing the Piano—Copied from the Original by A. E. Morneau of Munich—for the present Owner.

158. OSTADE.—On Canvas—Country Ale House—Copied from the Original by A. E. Morneau, Munich—for the present Owner.

159. C. A. WEIDENBACH.—On Panel, Carved Frame—the Figures Painted by Emil Kett—Interior of Burgos Cathedral, with the Celebrated Staircase.

160. FRANCIS BOUCHER.—On panel—the Marriage of Venus and Neptune—Copied from the Original for the present Owner by J. Schaeffer.

161. GERBRANT VANDER ECKHOUT.—Canvas transferred to Patent Board—Head of an Old Man.

162. OTTAMER ELLIGER.—Canvas transferred to Patent Board—Flowers.

163. TITIAN.—On Canvas—Landscape and Figures.

164. ACHENBACH.—On Canvas—View on the Coast of Normandy.

165. JOHN BRUEGHEL.—On Panel—Landscape with Boats leaving for Market—Undoubtedly an Original.

166. GIACOMO DA PONTE.—On Copper—Cattle and Figures; Undoubtedly an Original.

167. GEORGE MORLAND.—On Panel—View near St. Helen's Isle of Wight. Undoubtedly an Original.

168. ANNIBALE CARRACCI.—On Canvas— St. Sebastian—Undoubtedly an Original.

169. D. TENIERS.—On Canvas—The Village Festival—Copied from the Original in the Louvre, by A. E. Morneau, of Munich, for the present Owner.

170. PETER LASTMAN.—On Panel—Signed—Abraham and Isaac. Undoubtedly an Original.

171. P. BRACKELBURG.—On Panel—A Woman Playing the Hurdy Girdy—From the Collection of the late Captain West. Undoubtedly an Original.

172. PISTORIUS.—On Copper—The Itinerant Fidler.

173. GUIDO.—On Canvas—St. Peter Penitent—an Old Copy from the Original in the Palazzo Zampeiri.

174. GILBERT STUART.—On Canvas—Portrait of the late Mr. Barry. Undoubtedly an Original—Carved Oak and Gilded Frame.

175. VANDYCK.—On Canvas—Duke of Richmond. Believed to be an Original—Carved Oak and Gilded Frame.

176. GIACOPO PALMA.—Canvas—St. Peter Devotional. Undoubtedly an Original.

177. J. W. YARNOLD.—On Canvas—Flint Castle—Mouth of the Dee Flintshire—Painted for the present Owner. An Original.—Carved Rosewood and Gilded Frame.

178. VANDYCK.—On Canvas—Holy Family—Copied from the Original by A. E. Morneau of Munich, for the present Owner.

179. MURILLO.—On Canvas—Children selling Fruit—Copied from the Original by Carlo Nerutti, of Dresden, for the present Owner.

180. VANDER WERF.—On Copper, Pan and Nymph—Copied from the Original by W. Tauber, of Munich, for the present Owner.

181. D. TENIERS.—On Canvas—The Smock Frock. Undoubtedly an Original.

182. J. W. YARNOLD, London.—On Canvas—Rocks of Etritat Coast of Normandy—Painted for the Present Owner. An Original.

183. VANDER VELDE.—On Canvas—Winter Scene—Copied from the Original by Dester, of Munich, for the present Owner.

184. REMBRANT.—On Copper, the Ruler's Daughter—Copied from the Original by A. E. Morneau, of Munich, for the present Owner.

185. VANDER WERF.—On Panel, the Proposal—from the Collection of the late Dr. P. Macaulay, and undoubtedly an Original.

186. J. W. YARNOLD, London.—On Canvas—Fishing Boats off Fort Rouge, Calais—Painted for the present Owner. An Original.

187. Do. Do. Do. Do. Do. Dieppe Cliffs—Moon Rising.

188. HYACINTHE RIGAUD.—On Canvas—Portrait of Weenix—from the Collection of the late Dr. P. Macaulay, and undoubtedly an Original.

189. Do. Do. Do Do. Do. Portrait of himself—from same Collection, and undoubtedly an Original.

190. GAINSBOROUGH.—On Panel—Landscape from the same Collection. Undoubtedly an Original.

191. Do. Do. Do. Do. Do.

192. W. HAMILTON, R. A.—On Copper—Sir Thomas Moore, taking leave of his Wife on his way to Execution—Copied by J. Schaeffer, for the present Owner.

193. SAME ARTIST. — On Copper, and Copied by same as above. Henry VIII. Act 3d, Scene 1st—Queen Catharine with her Female Attendants in her Chamber. Enter Woolsey and Campius.

194. SALVI.—On Copper—Mary with the Infant—Copied from the Original by Vincenzo Cagliaroni, of Dresden, for the present Owner.

195. SCHALCHEN.—On Copper—A Woman Examining Eggs by Candle Light—Copied from the Original by W. Tauber, of Munich, for the present Owner.

196. SAME ARTIST. — And Copied by same as above — Lady with a Lamp followed by her Page.

197. DOMENICHINO.—On Copper—Apotheosis of the Magdalen—Copied from the Original by Carlo Nerutti, of Dresden, for the present Owner.

198. W. HAMILTON, R. A.—On Copper—Mary, Queen of Scots taking leave of Melville, the morning of her Execution—Copied by J. Schaeffer, for the present Owner.

199. SAME ARTIST.—On Copper, and Copied by same as above—Lady Jane Gray surrendering the Crown.

200. LUDOVICO CARRACCI.—On Copper—A Nymph Bathing—Copied from the Original by Ettore Bessini, of Vienna for the present Owner.

201. ANNIBALE CARACCI. — On Canvas — Bacchus and Ariadne—From the Collection of the late Dr. Carr, and undoubtedly an Original.

202. FRANCOIS BOUCHER. — On Canvas — Bacchus and Ariadne. Undoubtedly an Original.

203. HUGH NEWELL.—On Canvas—American Pheasants—Painted from Nature for the present Owner. An Original.

204. LUIGI BENEFATTO.—On Canvas—Companion Piece to Lot 10, in Front Drawing Room and Lot 606 in the Gallery, for description refer to Lot 10, in Drawing Room—From the Collection of the late General Moreau. Undoubtedly an Original.

205. CHEVALIER JOHN FRANCIS DE TROY.—On Copper—Haman Condemned to Execution by order of King Ahasuerus.

206. Same Artist.—On Copper—The Marriage Feast given to Esther, by King Ahasuerus.

207. RAPHAEL SADELER.—On Copper—The Interment of Christ—Copied from the Original by Wm. Tauber, of Munich, for the present Owner.

208. TITIAN.—On Canvas—Venus and Cupid—Copied from the Original by Vincenzo Cagliaroni, of Dresden, for the present Owner.

209. GIULIO ROMANO.—On Canvas — The Holy Family, (Madonna del Cacino)—Copied from the Original by Vincenzo Cagliaroni, of Dresden, for the present Owner.

210. VANDYCK.—On Canvas—Danae and the Shower of Gold—Copied from the Original by W. Tauber, of Munich, for the present Owner.

211. JOHN HORREMANS. — On Canvas — The Showman. Undoubtedly an Original.

212. THIERRY VAN DALENS.—On Panel—View on the Rhine, Winter Scene—From the Collection of J. De Ruyter, and undoubtedly an Original.

213. REMBRANDT.—On Copper—A Turk's Head—Copied by S. Raven, of Birmingham, for the present Owner.

214. ROBERT LEFEVRE.—On Panel—Head of a Female. Undoubtedly an Original.

215. S. RAVEN.—On Panel—Pointer Dogs—Painted for the present Owner.

216. S. RAVEN.—On Panel—Greyhounds Coursing—Painted for the present Owner.

217. S. RAVEN.—On Panel—Bull Dog. Do.

218. S. RAVEN.—On Panel—Lake of Killarney. Do.

219. HUGH NEWELL.—On Canvas, Carved Rosewood and Gilded Frame—Exterior of a Log Cabin, the Sportsman and his Family, together with the Game—All Painted from Nature for the present Owner. An Original.

220. Do. do. do. do. Rabbits, Pheasants, Partridges, &c. Undoubtedly an Original.

221. Do. do. do do. Pheasants. Undoubtedly an Original.

222. Do. do. do. do. Squirrels, Partridges, &c. Undoubtedly an Original.

223. Do. do. do. do. Variety of Birds. Undoubtedly an Original.

DINING ROOM.

224. SIR THOMAS LAWRENCE.—On Canvas, Carved Frame Portrait of Miss Stephens, formerly of Covent Garden Theatre, the present Countess of Essex. Undoubtedly an Original.

225. J. W. YARNOLD, London.—On Canvas—Hastings Church from the London Road, with a distant view of the Downs, the Battle Ground of Harrold and William—Painted for the present Owner—An Original—Carved Frame.

226. J. M. W. TURNER, R. A.—On Panel—The Temple of Jupiter in the Island Ægina—In the Collection of Lord Lyndhurst—Copied by A. Wiedenbach, for the present Owner—Carved Frame.

227. SIR GODFREY KNELLER.—On Copper—Portrait of Peter the Great—Copied for the present Owner by E. Kett.

228. SWAGERS.—On Panel, Signed—Landscape, Summer from the Collection of the late Dr. Carr — Undoubtedly an Original.

229. SWAGERS.—On Panel, Signed—Landscape, Winter. Undoubtedly an Original.

230. REMBRANDT.—On Panel—A Head. Undoubtedly an Original.

231. THEODORE MICHAU.—On Copper—Landscape and Figures. Undoubtedly an Original—Carved Frame.

232. CARLO DOLCI.—On Canvas—Magdalen. Undoubtedly an Original—From the Collection of the late Gen. Moreau.

233. GIULIO ROMANO—On Canvas—A Madonna. If not an Original, a very fine Old Copy.

234. PETER DE LAER.—On Canvas—A Boy Playing a Guitar. And undoubtedly an Original.

235. NICHOLAS POUSSIN.—Canvas transferred—Bachante and Infant Satyr. Undoubtedly an Original.

236. T. BAUMHOEVER.—On Panel—Signed—Landscape and Figures—From the Collection of J. de Ruyter, Esq., and undoubtedly an Original.

237. C. COLLINS, London.—On Canvas—Children Fishing. Undoubtedly an Original—Richly Carved Rosewood and Gilded Frame.

238. P. B. OMMEGANCK.—On Panel—Signed—Landscape and Cattle—From the Collection of the late Capt. West, and undoubtedly an Original.

239. HOBBEMA.—On Panel—Landscape. And undoubtedly an Original.

240. ANNIBALE CARACCI.—On Canvas transferred—Icarus and Doedalus. From the Collection of the late John Clarke, Esq. New York, and undoubtedly an Original.

241. Do. Do. Do. Do. Phaeton and Helios. From the same Collection, &c.

242. GUIDO.—On Canvas—Magdalen. If not an Original, a very fine Old Copy.

243. J. MOLINAER.—On Canvas transferred to Panel—Signed—The Smoker. Undoubtedly an Original.

244. ADRIAN VAN DE VELDE.—On Panel—Signed—Marine. From the Collection of the late J. Ward, Esq. New York, and undoubtedly an Original.

245. J. MOLINAER.—On Panel—Winter Scene, and undoubtedly an Original.

246. GUIDO.—On Canvas—Magdalen and Angels. A very fine Italian Old Copy—Carved Oak and Gilded Frame.

247. PROUT, London.—On Canvas—Hotel de Louvain, Market Day—Copied by A. Wiedenbach for the present Owner. Carved Rosewood and Gilded Frame.

248. J. W. YARNOLD, London.—On Canvas—Entrance to the Harbour at Ramsgate, Kent, View of the Pier, &c.—Painted for the present Owner. An Original.

249. GEORGE MORLAND.—On Canvas—Feeding Pigs. Undoubtedly an Original—From the Collection of late Mr. Burns, Hart Street, Covent Garden—an old patron and intimate friend of the Artist.

250. J. W. YARNOLD, London—On Canvas—The Little Falls of the Clyde above Hamilton—Painted for the present Owner. An Original.

251. Same Artist, &c.—On Canvas—Beachy Head, from Hastings Bay—Painted for the present Owner. An Original.

252. BERGHEM.—On Canvas—Crossing a Ford. Undoubtedly an Original.

253. CASTIGLIONE.—On Canvas—Sheep and Goats.

254. PETER LASTMAN.—On Panel—Banditti awaiting to Attack a Caravan of Lombards—From the Collection of the late Dr. Carr. Undoubtedly an Original.

255. G. DELLE NOTTI.—On Panel—Carved Oak and Gilded Frame—Christ Breaking Bread with his Disciples at Emmaus—From the Collection of the late Gerlando Marsiglia, and undoubtedly an Original.

256. LEJEUNE.—On Canvas—Signed—Silenus, Bacchus and the Naiades. Undoubtedly an Original.

257. NICHOLAS POLLEMBURG.—On Panel—Nymphs Bathing. Undoubtedly an Original.

258. OSTADE.—On Panel—An Interior. Undoubtedly an Original.

259. GAINSBOROUGH.—On Panel—Landscape. Undoubtedly an Original—From the Collection of the late Mr. Colnaghi.

260. A LADY at her Toilette.

261. G. FERRARI.—On Copper—Madonna and Child.

262. HOERLEIN.—On Panel—Turk's Head.

263. JOHN HORREMANS. — On Canvas, Carved Oak and Gilded Frame—The Concert. Undoubtedly an Original—From the Collection of J. de Ruyter, Esq.

264. J. W. YARNOLD, London.—On Canvas—Windsor from the Thames—Painted for the present Owner. An Original.

265. G. MORLAND.—On Canvas—Scene on the Sea Shore—From the Collection of the late Mr. Burns, Hart Street, Covent Garden, an old patron and intimate friend of the Artist. Undoubtedly an Original.

266. JOHN GLAUBER.—The Figures by Lairesse—On Panel—Landscape and Figures. Undoubtedly an Original.

267. J. W. YARNOLD, London.—On Canvas—Hurst Castle, Hampshire—Painted for the present Owner. An Original.

268. CORNELIUS DE WAAL.—On Panel—Ruins of Wisenburg Castle—Signed, with the name of the Place—From the Collection of the late Captain West. Undoubtedly an Original.

269. GERARD LAIRESSE.—On Copper—Venus binding the wings of Cupid.

270. GERARD DUOW.—On Copper—A Woman with a Capon, &c.

271. G. MORLAND.—On Panel—Interior of a Stable, Sportsmen, Horses, Dogs, &c.—From the Collection of the late Mrs. Merry. Undoubtedly an Original.

272. D. TENIERS.—On Panel—Landscape at Day Break—From the Collection of the late Captain West. Undoubtedly an Original.

273. LOUTHERBOURG. — On Canvas— Battle of Bosworth Field. Undoubtedly an Original.

274. J. W. YARNOLD, London.—On Canvas—An Old Jetty on the Thames, near Greenhithe, Kent—Painted for the present Owner. An Original.

275. J. W. YARNOLD, London.—On Canvas—Glen Rosa, Isle of Arran—Painted for the present Owner. An Original.

276. NETSCHER.—On Panel—Woman making Lace.

277. T. ESSALAER.—On Panel—The Bridge in Ruins—From the Collection of J. de Ruyter, Esq. Undoubtedly an Original.

278. ADRIAN VANDER WERF.—On Canvas—Hagar Cast Forth—Copied from the Original by A. E. Morneau, Munich, for the present Owner.

279. BIRCH.—On Canvas—View on the Schuylkill. Undoubtedly an Original.

280. BERGHEM.—On Canvas—Cattle and Figures. Undoubtedly an Original.

281. TINTORETTO.—On Panel—Christ's Agony. Undoubtedly an Original.

282. GREUZE.—On Canvas—A Girl's Head. Undoubtedly an Original.

283. JOHN VOORHOUT.—On Canvas, Signed—Portraits of the Artist and his wife. Undoubtedly an Original.

284. VANDERVELDE.—On Panel—River Scene by Moonlight.

285. H. F. ROLFE, London.—On Canvas—Fish. Undoubtedly an Original.

286. GREUZE.—On Panel—The Fostermother parting from the Child. Undoubtedly an Original.

287. J. W. YARNOLD, London.—On Canvas—A Stream from the Hills, a Scene in Wales—Painted for the present Owner. An Original.

288. JACQUES CALLOT.—On Panel—Merry Making.

289. On Panel—View of a French Chateau. Undoubtedly an Original.

290. H. SCHOPPIN.—On Panel—The Graces at the Bath.

291. CIRO FERI.—On Canvas—Madonna and Child. Undoubtedly an Original.

292. VERHEYDEN.—On Panel—A Woman dropping a Key from the Window—Copied from the Original by C. Volkmar, for the present Owner.

293. JAN STEEN.—Signed—on Canvas—The Shoemaker and his Family. Undoubtedly an Original.

294. GREUZE.—On Panel—The Happy Father. Undoubtedly an Original.

295. Do. Do. Do. Do. The Fortune Teller Do.

296. H. ADAM.—On Canvas—The Minster at Ulm. Undoubtedly an Original, and one of the finest Architectural Paintings of the Modern School.

297. SCHLESINGER. — On Panel—Voltaire and Malle. Du Noyer.

298. DOMENICHINO.—On Canvas—transferred—the Rape of Europa.

299. RAPHAEL. — On Canvas—Madonna Della Segiola — an Italian Copy.

300. IGNATIUS VANDER STOCK.—On Panel, Signed—The Drunken Undertaker. Undoubtedly an Original.

301. VANDERNEER.—On Panel, Signed—Marine by Moonlight. Undoubtedly an Original.

302. GUIDO.—On Canvas—Joseph. Undoubtedly an Original.

303. GAINSBOROUGH.—On Panel—Child with a Birds Nest.

304. PANINI.—On Canvas—Ruins—numerous Figures. Undoubtedly an Original.

305. HOLBEIN.—On Panel—St. Katharine, from the Collection of the late John Clarke. Undoubtedly an Original.

306. MORLAND.—On Panel, Signed—Landscape and Figures. Undoubtedly an Original.

307. CARACCI.—On Canvas—St. John in the Wilderness.

308. ROBERT SMIRKE, R. A.—On Canvas—Twelfth Night Act 4th, Scene 1st, Olivia—Sir Andrew Ague Cheeck, Sir Toby Belsh and Sebastian. Undoubtedly an Original.

309. DANIEL VON BOOMS.—On Panel—Burlesque Marriage of Neptune and Venus.

310. MURILLO.—Canvas, transferred—Head of an Old Beggar.

311. FRANCIS FLORIS.—On Panel—Christ, Martha and Mary. Undoubtedly an Original—from the Collection of the late Tilney Long, Esq. London.

312. JOHN BREUGHEL.—On Copper—Landscape and Figures. Undoubtedly an Original.

313. Two Landscapes on Panel—Winter and Summer.

314. S. RAVEN.—On Panel—The Politician—Painted for the present Owner. An Original.

BED ROOM.

315. CAREL DU JARDIN.—On Panel—Cattle and Figures, Signed. Undoubtedly an Original.

316. J. RUYSDAEL.—On Panel, signed—Landscape and Waterfall. Undoubtedly an Original.

317. CHROME, OF NORFOLK.—Panel—Marine View. Undoubtedly an Original.

318. THEODORE MICHAU.—On Panel—Landscape and Figures. Undoubtedly an Original.

319. NAYSMITH.—On Canvas — Falls of the Clyde, above Hamilton. Undoubtedly an Original.

320. BARTOLEMO SCHIDONE, of Modena, Signed—On Canvas—Charity. Undoubtedly an Original.

321. CAREL DU JARDIN.—On Panel—Landscape and Figures. Undoubtedly an Original.

322. HENRY STEENWYCK.—On Panel—Italian Palace and Figures. Undoubtedly an Original.

323. MONTAGUE.—On Panel—View near Snaresbrook, Essex. Undoubtedly an Original.

324. STUBBS.—On Panel—River Scene. Undoubtedly an Original.

325. LANDSEER.—On Copper—Rat Catching. Copied by S. Raven, of Birmingham, for the present Owner.

326. CARLO MARATTI.—On Copper—The Holy Family—Copied by Vincenzo Cagliaroni, of Dresden, for the present Owner.

327. MOMMERS.—On Panel—Italian Peasants going to Market. Undoubtedly an Original.

328. JORDAN.—In Enamel—The Music Lesson, from Netscher.

329. HOLBEIN.—On Panel—Portrait of an Old Woman. Undoubtedly an Original.

330. RAPHAEL.—On Canvas—The Holy Family.

331. ALFRED HENRY.—On Panel—The Lake of Como. Undoubtedly an Original.

332. MATURINO.—On Canvas—Joseph and the Wife of Potapher. Undoubtedly an Original.

333. PROUT, London.—On Canvas—Strasburg at Sunrise.

334. GERHARD DUOW.—On Copper—The Alchymist.

335. SALVATOR ROSA.—On Slate—Banditti. Undoubtedly an Original—From the Collection of the late John Clark, Esq. New York.

336. MURILLO.—On Panel—The Gypsy Fortune Teller.

337. BOUT & BODWIN.—On Panel—River View and Figures. Undoubtedly an Original.

338. WILKIE.—On Copper—Reading the Will. Copied by S Raven, of Birmingham, for the present Owner.

339. LANDSEER.—On Panel—Cocking Spaniel. Said to be an early Painting by this Artist for the Sporting Magazine.

340. MARTIN DROLLING.—On Panel—Washing Woman. Undoubtedly an Original.

341. SCHAUSS.—On Canvas—From the German Story of Geneviva, and undoubtedly an Original.

342. GREUZE.—On Canvas—Female Head. Undoubtedly an Original.

343. S. RAVEN, Birmingham—On Panel—Setters, Grouse Shooting on the Moors. Painted for the present Owner. An Original.

344. WILKIE.—On Copper—The Blind Fidler. Copied by S. Raven, Birmingham, for the present Owner.

345. BERGHEM.—On Canvas—Crossing the Ford. Copied by E. Dester, Munich, for the present Owner.

346. GILBERT FLUGGEN.—On Canvas—Check Mate. Copied by Linden, of Munich, for the present Owner.

347. RUGENDAS.—Canvas transferred—Battle Piece.

348. J. W. YARNOLD, London.—On Patent Board.
A.—Indiaman Homeward Bound, making for the Thames.
B.—Fishing Smack making for Shields Harbour.
C.—Man of War Brig leaving Portsmouth Harbour.
D.—An Old Rigging Hulk at Falmouth.
The above four Sketches Painted for the present Owner. Originals.

349. S. RAVEN, Birmingham.—On Panel—English Pheasants—Painted for the present Owner.

350. Do. Do. Do. Do.
Edmund Keene as Richard.

351. ROSA DA TIVOLI.—On Canvas—Carved Oak and Gilded Frame—Juno claims from Jupiter a gift of Io disguised as a White Cow, and Commands Argus to watch over her. Undoubtedly an Original.

352. J. EMIL KETT.—On Canvas—Carved Oak and Gilded Frame—The Emigrants Farewell to their Native Valley—Painted for the present Owner. An Original.

353. GUERCINO.—On Copper—Christ in the Sepulchre—Copied for the present Owner. The Original in possession of Lord Radstock.

354. J. EMIL KETT.—On Copper—Ion and Bacchus—The idea for this Picture taken from a piece of Statuary in the possession of the Earl of Ellesmere. Painted for the present Owner.

355. LEBAILLIF.—On Canvas—Temptation of St. Anthony. Undoubtedly an Original.

356. S. RAVEN, Birmingham.—On Panel—Head of a Bull Dog. Painted for the present Owner.

357. Do. Do. Do. Do. English Pheasants and Woodcock.

358. SALVATOR ROSA.—Canvas transferred—Marine View, with Light-House, &c. Undoubtedly an Original.

359. PIETRO NOVELLI.—Canvas transferred—Herodius with the Head of John the Baptist.

360. T. G. LABES, Signed—On Canvas—The Ascension.

361. VANDYCK.—On Canvas, an Old Italian Copy—Christ in the Sepulchre.

362. LANDSEER.—On Canvas—Shoeing the Horse—Copied by Hugh Newell, for the present Owner.

363. SCHALCKEN.—Canvas transferred—An Old Woman by Candle Light.

364. HUGH NEWELL.—On Canvas—Carved Rosewood and Gilded Frame—Fox and Duck—Painted from Nature, for the present Owner. An Original.

365. FRANCIS WOUTERS.—On Copper—Carved Rosewood and Gilded Frame—Apollo and Daphne. Undoubtedly an Original.

366. FRANCIS SNYDERS.—On Copper—Carved Rosewood and Gilded Frame—Venus and Adonis, with Attendants Hunting the Boar. Undoubtedly an Original.

367. HUGH NEWELL.—On Canvas—Carved Rosewood and Gilded Frame—Wild Turkeys, Rabbits, &c. Painted from Nature, for the present Owner.

368. WALMSLEY. — In Water Colors — View of Malvern, Worcestershire. Undoubtedly an Original.

369. TENIERS. — On Canvas—Interior of a Country Inn — Copied from the Original by A. E. Morneau, Munich, for the present Owner.

370. BOUT & BODWIN.—On Panel—View on the Rhine.

371. J. B. DAVIS, London.—On Canvas—Play Fellows. Undoubtedly an Original.

372. GLAUBER.—On Panel—Landscape and Figures.

373. H. VERNET.—On Canvas—Marine View by Fire Light. Undoubtedly an Original.

374. NAYSMITH.—On Canvas—View in the Highlands of Scotland. Undoubtedly an Original.

375. COOPER.—On Canvas—Landscape and Cattle. Undoubtedly an Original.

376. FRANCOIS BOUCHER. — On Canvas — Hercules and Omphale. Undoubtedly an Original.

377. HUGH NEWELL. — On Canvas—Canvas-back Ducks, from Nature. Painted for the present Owner. An Original.

378. Do. Do. Do. Do. Do.
Partridges Do. Do. Do. Do.

379. DIRK HALS.—Canvas, transferred—Interior, Jovial Companions. Undoubtedly an Original.

380. Do. Do. Do. Do. Do.

381. WM. DANIELL.—On Canvas—The Lama. Undoubtedly an Original.

382. GIOVANI BETTINO.—On Canvas—Susanna and the Elders. An Old Copy.

383. JOHNSHERIE.—On Canvas, Signed—Herrings. Undoubtedly an Original.

384. J. B. SCHEFER.—On Canvas, Signed—St. Peter from the Collection of J. de Ruyter, Esq. Undoubtedly an Original.

385. THOMAS SMITH, of Darby.—On Canvas—View near Matlock Derbyshire. Undoubtedly an Original.

386. P. B. OMMEGANCK.—On Canvas—Sheep and Landscape.

387. JOSSE CRAESBECKE.—On Panel—Rustic Courtship. Undoubtedly an Original.

388. F. NEWENHAM, London.—On Patent Board—Simeon Blessing the Infant—Water Colors. Undoubtedly an Original—Carved Frame.

FRONT BED ROOM.

389. GUIDO.—On Canvas—Carved Rosewood and Gilded Frame—Lot and his Daughters. Undoubtedly an Original. This Painting was originally the property of the late Mr. Bingham of Philadelphia, who imported it from Italy, and who always considered and pronounced it to be a genuine Guido Reni. After his death it was purchased at a large price by the late Mr. John Clarke of New York, and from him by the present owner. A certificate in Mr. Clarke's hand writing on the back of the Picture.

390. LUCA GIORDANO.—On Canvas—The Rape of Dejanira. Undoubtedly an Original—From the Collection of the late Joseph Bonaparte, King of Spain.

391. DUBEUF.—On Canvas—Portrait of Lola Montes. Undoubtedly an Original.

392. SIMON DENYS.—On Canvas, Signed—Conflagration of a Farm House in the Mountains near Naples—People and

Cattle escaping from the Fire; Mountain Torrent, &c. From the Collection of the late Joseph Bonaparte, and undoubtedly an Original—presented to him by Murat when King of Naples.

393. ALEXANDER GHERARDINI.—On Canvas—The Genius of Poetry. Undoubtedly an Original.

394. W. HAMILTON, R. A.—On Canvas—Adam and Eve driven from Paradise. Undoubtedly an Original.

395. L'ORBETTO.—On Canvas—David after Slaying Goliah—A fine Old Copy.

396. FABRICIO BOSCHI.—On Canvas—St. Dorothea. Undoubtedly an Original.

BACK BED ROOM—THIRD FLOOR.

397. DIRK MAAS.—Canvas, transferred—Cavalry and Infantry.

398. WEIDENBACH. — On Panel — Farm House between Dresden and Plion—Painted for the present Owner. An Original.

399. D. TENIERS.—On Copper, Signed—Landscape and Figures—From the Collection of the late Dr. Macaulay. Undoubtedly an Original.

400. SALVATOR ROSA.—On Canvas—Landscape, the Flight into Egypt. Undoubtedly an Original.

401. DIETZLER OF DUSSELDORF. — On Canvas — Ems near Coblence. Undoubtedly an Original.

402. ACHENBACH.—On Panel, Signed—Coast Scene—From the Collection of J. de Ruyter. Undoubtedly an Original.

403. A. O.—Signed, on Panel—River Scene—From same Collection. Undoubtedly an Original.

404. Two, Death of Daphne and Death of Adonis.—On Panel.

405. D. TENIERS.—On Panel—A Man's Head. Undoubtedly an Original Sketch.

406. VON CRAESBECK.—On Panel — The Drunken Lover. Undoubtedly an Original.

407. W. VAN DENNIN. — On Panel, Signed — Landscape. Undoubtedly an Original.

408. OLIVER.—On Panel—Two Views in Scotland. Undoubtedly Originals.

409. C. VOLKMAR.—On Mahogany Panel—The approaching Storm, the Landscape by Volkmar, and the Figures and Game by Kett—Painted for the present Owner. An Original—Carved Rosewood and Gilded Frame.

410. WALMESLEY.—In Water Colors—View on the Dargel. Undoubtedly an Original.

411. Ruins.

412. VERNET.—On Panel—Coast Scene.

413. WEIDENBACH.—On Panel—Auersbach near Schunberg, Saxony—Painted for the present Owner.

414. GUY.—On Panel—Two, Winter and Summer—Painted for the late Mr. Grundy, and undoubtedly Originals.

415. PETER NEEFS.—On Panel, Signed—Interior of a Church. Undoubtedly an Original.

416. BONNINGTON WILLIAMS. — On Panel—Two Wood Scenes and Figures—Undoubtedly Originals.

417. OTHO VENIUS.—On Panel—Venus at her Toilet. Undoubtedly an Original.

418. SHALKEN.—On Panel—Interior, Candle Light.

419. W. SHAYER.—On Panel — Potato Diggers, Fire Light. Undoubtedly an Original.

420. CESARE DA SESTO.—On Copper—The Ascension of the Virgin. Undoubtedly an Original.

421. LUCAS CRANACH.—On Panel—Madonna.

422. J. DE SANDRART.—Canvas transferred—Painting and Sculpture.

423. HUGH NEWELL.— On Canvas—Guinea Pigs—Painted for the present Owner. An Original.

424. LANDSCAPE.—On Panel.

425. R. WILSON.—Sketch on Panel—Landscape. Undoubtedly an Original.

426. WEENIX.—On Canvas—Buccaneers Carousing — Copied for the present Owner by A. E. Morneau, Munich.

427. H. JUTSUM, London.—On Canvas—The Harvest Field. Undoubtedly an Original.

428. GOLL.—On Patent Board—Fishing Boat making for Boulogne.

429. DANIEL SEGERS.—On Panel—Battle Piece. Undoubtedly an Original.

430. ADRIAN VANDERSTEIN. — On Panel — Landscape. Undoubtedly an Original.

431. SACCIATI. — On Canvas — Flowers. Undoubtedly an Original.

432. PAUL BRILL. — On Canvas—A Grand Landscape, the Figures by Rottenhamer, representing the Story of the Muses, and the Daughters of Pierus, King of Amathia changed to Birds. Undoubtedly an Original.

433. SIR JOSHUA REYNOLDS.—On Canvas — Child Praying—Copied for the present Owner by Hugh Newell.

434. A. F. DESPORTES. — On Canvas — Turkeys, Capons, Ducks, &c. Undoubtedly an Original.

435. DANIELS.—On Panel—A Sketch, Marine View of St. Helena.

436. GRAEFFE.—On Panel—Still Life. Undoubtedly an Original.

437. C. COLLINS, London.—On Panel—Two Sketches Coast Scenes. Undoubtedly Originals.

438. WITHOOS.—On Panel—Still Life. Undoubtedly an Original.

439. Two, Peter the Hermit and Cupid Sharpening his Arrows—On Panel.

440. Two Hunting Scenes—Painted before the Invention of Oil Colors.

441. S. RAVEN.—On Panel—Two, Fox's Head and Portrait of Miss Kelly—Painted for the present Owner. Originals.

442. BOUT & BODWIN.—On Panel—Landscape and Figures. Undoubtedly an Original.

443. Venus Reclining.—On Canvas.

444. GALE.—On Canvas—Portrait of a Lady. Undoubtedly an Original.

445. A Woman with Fish, &c.—On Panel.

446. A Man-of-War Sailing up Channel—Water Colors.

447. WILKIE.—On Copper—Reading the Will. Copied by S. Raven for the present Owner.

448. D. TENIERS.—On Panel—The Blind Leading the Blind. Undoubtedly an Original.

449. Death of St. Francis.

450. DE MEYER.—Water Colors—"Some Mistake." Undoubtedly an Original.

451. G. MORLAND.—Pigs, &c.

452. Winter Scene.—On Panel.

453. FRANK HALS.—Canvas transferred—Head of a Peasant.

454. ELIEHART.—On Panel—Wreath of Flowers. Undoubtedly an Original.

455. NASMYTH.—On Panel—Signed—Cottage near Paisley.—Undoubtedly an Original.

456. WITHOOS.—On Panel—Fruit. Undoubtedly an Original.

457. HUGH NEWELL.—On Canvas—Carved Rosewood and Gilded Frame—Children Fishing on Jones' Falls—Painted for the present Owner. An Original.

458. TOURNVLIET.—On Canvas—Signed—The Music Lesson. Undoubtedly an Original.

459. S. RAVEN.—On Panel—Two, Fox Hounds and Miniature of a Lady. Undoubtedly Originals.

460. DE MEYER.—Water Colors—Two, Interiors. Undoubtedly Originals.

461. Head of a Female.—On Panel.

462. MATHEW WITHOOS.—On Panel—Insects, Butterflies, &c. Undoubtedly an Original.

463. BERGHEM.—On Canvas—Landscape, Figures and Cattle Crossing a Ford. Undoubtedly an Original.

464. BROWER.—On Panel — Interior, Boors Drinking. Undoubtedly an Original.

FRONT BED ROOM.

465. SALVATOR ROSA.—On Silvered Leather—Stone Cutters. Undoubtedly an Original Sketch.

466. D. TENIERS.—On Panel—Doctor's Shop. Undoubtedly an Original—From the Collection of the late Dr. Macaulay.

467. SMITH OF DERBY.—On Panel—View on the Derwent, Peak of Derbyshire. Undoubtedly an Original.

468. C. H. WEIDENBACH.—On Canvas—Carved Rosewood and Gilded Frame—Burgos Cathedral—Painted for the present Owner.

469. FRANCK.—On Copper—Interior. Undoubtedly an Original.

470. STOTHARD.—On Panel—Scene from Boccacio. Undoubtedly an Original.

471. WESTALL.—On Panel — View of his Country House, Northend, near Hampstead.

472. WILSON.—Canvas transferred—Landscape. Undoubtedly an Original.

473. DE BEET.—On Panel—Fruit, &c. Undoubtedly an Original.

474. WOUVERMANS.—On Panel—Battle Piece.

475. LINGELBACH.—Canvas transferred—Blacksmiths' Shop.

476. SALM.—On Panel, Signed—Two Marines. Undoubtedly Originals.

477. FRANCESCO COZZA.—Canvas transferred—Two, Death of St. Francis. Undoubtedly Original Sketches.

478. FERRARI.—Canvas transferred—The Holy Family.

479. Scene in the City of Mexico during the Cholera.

480. OTTAMER ELLIGER.—Canvas transferred—Allegorical Subject.

481. MATHEW WITHOOS.—On Panel—Flowers and Insects. Undoubtedly an Original.

482. BRAUWER.—On Panel—Card Players. Undoubtedly an Original.

483. Venus and Cupid Reposing, discovered by a Satyr—On Panel.

484. TENIERS.—On Canvas—Merry Making—Copied by A. E. Morneau, of Munich, for the present Owner.

485. GERARD LAIRESSE.—On Panel—Venus disarming Cupid. Undoubtedly an Original.

486. VAN BEMEL.—On Canvas—Landscape and Figures. Undoubtedly an Original.

487. CORREGIO.—On Canvas—Jupiter and Antiope—Copied by Essore Bessini, of Vienna, for the present Owner.

488. Interior, Card Playing—On Panel.

489. Woman at a Window, Candle Light.

490. On Panel.—Jupiter and Semele.

491. WOUVERMANS.—On Canvas—The Trumpeter—Copied by A. E. Morneau, of Munich, for the present Owner.

492. On Canvas.—Scene during the Cholera in Mexico.

493. PANINI.—Canvas transferred—Ruins.

494. SCHOOL OF RAPHAEL.—Canvas transferred—Holy Family.

495. On Panel.—Venus, Cupid and Satyr.

496. On Panel.—The Poultry Market, Rotterdam.

497. JOHN PINAS.—On Canvas—Head of a Philosopher. Undoubtedly an Original.

498. BRICARD.—On Canvas—Interior with Cattle.

499. WOUVERMANS.—Signed, on Panel—Preparing for the Chase.

500. NICHOLAS FRAGONARD.—On Canvas, Carved Rosewood and Gilded Frame—Venus Reclining. Undoubtedly an Original, and equal to any thing by Titian, or by Vandyck.

501. Nymphs bathing.

502. VERONESE.—On Canvas—Leda—Copied by Vincenzo Cagliaroni, of Dresden, for the present Owner.

503. BREUGHEL.—On Panel—Fortune. Undoubtedly an Original—From the Collection of the late John Clarke, Esq.

504. DIRK HALS.—On Canvas—An Old Woman by Fire Light.

505. On Canvas transferred.—Christ, Martha and Mary.

506. E. BLOCK.—On Panel, Signed—The Fisherman's Family—From the Collection of J. de Ruyter. Undoubtedly an Original.

507. SASCIATI.—On Canvas transferred—Flowers.

508. PANINI.—Canvas transferred—Ruins.

509. Allegorical Subject, Faith, Hope and Charity—Canvas transferred.

510. ISABEY.—On Canvas—The Old Inn Yard. Undoubtedly an Original.

511. VERNET.—On Canvas—Coast Scene.

512. Milk Maid.—Colored Engraving.

513. Interior.—Colored Engraving.

514. Smugglers.—Colored Engraving.

515. Queen Victoria and Albert, the Morning of their Marriage—Colored Engraving.

516. The Holy Family.—Colored Engraving.

517. The Young Mother.—Colored Engraving.

518. The Moustache.—Colored Engraving.

519. Ave Maria.—Colored Engraving.

520. Finding of Moses.—Canvas transferred.

521. Marine.—On Canvas.

522. The Broken Glass.

523. TITIAN.—On Canvas—Amphetrite.

524. English and Dutch Fleets going into Action.

525. Stoning of St. Stephen.—On Canvas.

526. Marine.—On Canvas.

527. PALMADES.—On Canvas—Charles II. Duke of York, Nell Gwynn, &c. Undoubtedly an Original, and Portraits.

☞ The subject of this Painting is thus described by Mrs. Jamieson, in her Memoirs of the Beauties of the Court of Charles II. Page 156. "Besides her apartment in Whitehall in quality of Lady of the Queens privy-chamber, Nell Gwynn had lodgings in Pall Mall, where she frequently entertained the King and a few of his chosen companions, with petit soupers and select concerts. On one of these occasions she had selected together some new and excellent performers, and the King was so much enchanted that he expressed his approbation in strong terms. Then Sir, said Nell, holding out her hand, "to show that you do not speak merely as a Courtier, let me have the pleasure of presenting these poor people with a gratuity from your Majesty." The King feeling in his pocket, declared he had no money and turning to the Duke of York, asked him if he had any? The Duke replied, "no Sir, not above a guinea or two." Nell shaking her head with her petit diemolin, and drolly mimicking the King's tone and habitual expression, exclaimed, "odds fish! What company have I got into here."

528. SALVATOR ROSA.—Canvas, transferred — Banditti, a Sketch. Undoubtedly an Original.

529. Cattle and Landscape.—On Panel.

530. ELIEHART.—On Canvas — Flowers. Undoubtedly an Original.

ENTRANCE HALL.

531. CANALETTO.—On Canvas—Carved Rosewood and Gilded Frame—View in Venice from the Collection of the late John Clarke, Esq. New York. Undoubtedly an Original.

532. J. W. YARNOLD, London.—On Canvas—Carved Rosewood and Gilded Frame—Wreck of an Indiaman on the Nayland Rock, with a distant view of the Town of Margate, Kent—Painted for the present Owner. An Original.

533. ALBANO.—On Canvas—Children at Play. Undoubtedly an Original.

534. R. REINAGLE.—On Canvas—Landscape, the break of day. Undoubtedly an Original.

535. DE LA HYRE.—On Canvas—Palemon in the guise of a Triton expressing his love for a Nymph—From the Collection of the late Joseph Bonaparte. Undoubtedly an Original.

536. WILKIE.—On Canvas — Carved Rosewood and Gilded Frame—The Cut Finger—Copied by S. Raven, for the present Owner.

537. LANDSEER. — On Canvas — Carved Oak and Gilded Frame—Intruding Puppies—Copied by the same, for the present Owner.

538. CANALETTO.—On Canvas—Carved Rosewood and Gilded Frame — View in Venice, the Rialto — From the Collection of the late John Clarke, Esq. New York. Undoubtedly an Original.

539. GERARD LAIRESSE.—On Canvas—The Rape of Europa. Undoubtedly an Original.

540. DOMENICHINO.—On Canvas — Carved Rosewood and Gilded Frame—Action and Diana—From the Collection of the late John Clarke, Esq. Undoubtedly an Original.

541. CORREGIO.—On Mahogany Panel—Ecce Homo—Copied by Charles Volkmar, for the present Owner.

542. MURILLO.— Canvas transferred—A Concert — an early Painting by this Master.

543. VERNET.—On Canvas—Battle Piece—Copied by Beaume.

544. SWEBACK.—On Canvas—An Officer of Cavalry—From the Collection of the late John Clarke, Esq. Undoubtedly an Original.

545. GERARD LAIRESSE.—On Canvas—The Seasons Presenting their Products to Flora—From the Collection of the late Dr. Carr, and undoubtedly an Original.

546. FRANCOIS BOUCHER.—On Canvas—Venus Reclining. Undoubtedly an Original.

547. LAPITO.—On Canvas—Signed—Landscape. Undoubtedly an Original.

548. SIMON DE VLIEGER.—On Canvas—A Dutch Market Boat. Undoubtedly an Original.

549. PETHER.—On Canvas — Wreck on the French Coast, Boats going to her Assistance. Undoubtedly an Original.

550. CAMPIDOGLIO.—On Canvas—The Larder. Undoubtedly an Original.

551. SCHOOL OF CARACCI. — Canvas transferred — Midas, Opollo, &c.

552. HONDEKOETER.—On Canvas—Birds. Undoubtedly an Original.

553. FRAGONARD.—On Canvas—The Savoyard.

554. LANDSEER.—On Canvas—The Visit to the Sick—Copied by Van Arden for the present Owner.

555. J. W. YARNOLD, London.—On Canvas—Carved Rosewood and Gilded Frame—Wreckers off Dunstanborough Castle—Painted for the present Owner. An Original.

556. VICENTE SALVADOR GOMEZ.—On Canvas—Signed—St. Peter Released from Prison—From the Collection of the late Joseph Bonaparte, and undoubtedly an Original. From the Royal Gallery of Madrid.

557. EGBERT HEMSKERK.—On Canvas—The Lobster Nunchion—From the Collection of J. de Ruyter, Esq. and undoubtedly an Original.

558. JEAN BAPTIST BLAIN DE FONTENAY.—On Canvas—Signed—Fruit, &c. undoubtedly an Original—From the Collection of the late General Moreau.

559. GEORGE PHILIP RUGENDAS.—On Canvas—Battle Piece—From the Collection of the late Dr. Carr, and undoubtedly an Original.

560. LANDSEER.—On Canvas—The Town and Country Dog. Copied by S. Raven for the present Owner.

561. LAPITO.—On Canvas—Landscape and Figures. Undoubtedly an Original.

562. A. EVRARD.—On Panel—Painter to the King of Holland—Signed—Carved Oak and Gilded Frame—Flowers. Undoubtedly an Original—From the Collection of the late J. de Ruyter.

563. VAN GOYEN.—On Panel—Marine. Undoubtedly an Original.

564. TENIERS.—On Canvas—Card Players—Copied by S. Raven for the present Owner.

565. J. W. YARNOLD, London.—On Canvas—Carved Oak and Gilded Frame—Marine, Entrance to Dover Harbor, with a View of the Castle, &c.—Painted for the present Owner—An Original.

566. PAUL VERONESE.—On Canvas—The Family of Darius presented to Alexander—Copied from the Original by Francesco Travissani from the Collection of the late General Moreau.

567. VAN FALENS.—On Canvas—Soldiers Carousing.

568. WESTALL.—On Canvas—The Harvest Field—Copied by Jarvis for the late Mr. Grundy.

569. ANDREA SACHI.—Canvas transferred to Patent Board—The Vision of St. Dominique.

570. FRANCIS MOLA.—On Canvas—Manoah's Sacrifice, Judges, c. 13. v. 20. Undoubtedly an Original.

571. LOUIS LAGRENEE.—On Canvas—Equestrian Portrait of Stanislaus, King of Poland. Undoubtedly an Original.

572. JARVIS.—On Panel—Portrait of Miss Payne, Sister of Howard Payne.

573. WESTALL.—On Canvas—The Harvest Field—Copied by Jarvis for the late Mr. Grundy.

574. C. W. PEALE.—On Canvas—Portrait of Daniel D. Tompkins, late Governor of New York.

575. BERGHEM.—Canvas transferred—Landscape and Figures. Drawing the Seine.

576. ROSA DA TIVOLI.—Canvas transferred—Goats and Sheep. Undoubtedly an Original.

577. M. PAGES.—On Canvas—The Officer's Widow.

578. R. BRAKENBURG.—On Canvas—The Gipsey Wedding. Undoubtedly an Original.

579. DE BEET.—On Panel—Signed—Fruit and Flowers. Undoubtedly an Original.

580. VERNET.—Colored Engraving on Canvas—Napoleon and his Aids, Soult, Ney, and Murat—Presented by Gen. Lallemand to the late Mr. Milhau.

581. DE BEET. On Panel, Signed—Fruit and Flowers. Undoubtedly an Original.

582. ANTONIO DACENTO.—Canvas transferred—Fish. Undoubtedly an Original.

583 HORACE VERNET.—On Canvas—Marine.

584. VAN DE MACKER.—On Canvas—Landscape and Figures—Returning from the Chase—Signed. Undoubtedly an Original.

585. SEBASTIANO FILIPPI.— Canvas transferred — Venus and Adonis.

586. BACKHUYSEN.—On Canvas—Marine. Undoubtedly an Original.

587. RUBENS.—Sketch on Canvas — Alexander and Apelles. Undoubtedly an Original—from the Collection of the late Benjamin West, and brought to this Country by his Son.

588. J. F. DE TROY.—On Copper—Venus Punishes Psyche.

589. MOLLINAER.—On Panel—Winter Piece.

590. LORIN DELVIN.—On Patent Board—Landscape. Undoubtedly an Original—from the Collection of J. de Ruyter.

591. BEERSTRATTEN.—On Copper—Marine with Galley, &c. Undoubtedly an Original.

592. N. POUSSIN. — Canvas transferred — Two Landscapes. Original Sketches.

593. VAN ARDEN.—On Copper—Horse's Head.

594. BERGHEM.—On Panel — Landscape and Figures. Undoubtedly an Original.

595. LANCRET.—On Canvas—The Duet. Undoubtedly an Original.

596. COLLINS.—Sketch on Canvas—Girl at the Ferry.

597. CUYLENBURG.—On Panel—Nymphs. Undoubtedly an Original.

598. ARNOLD SMIT.—On Panel—Marine. Undoubtedly an Original.

599. HAMILTON.—On Copper—Candalus King of the Britons, receiving his Bride.

600. R. WILSON.— On Canvas—Town and Lake of Nemi, Italy. Undoubtedly an Original.

601. DIDREAUX.—On Canvas — Trotting. Undoubtedly an Original.

602. VANDER BOSCH. — Canvas transferred — Fruit. Undoubtedly an Original.

603. J. W. YARNOLD. — Carved Frame — Watermill near Deerham, Norfolk—Painted for the present Owner. An Original.

604. LINGELBACH.—On Canvas, Signed—Battle Piece. An Original Sketch.

605. Fishing Party.—On Panel.

606. LUIGI BENEFATTO.—On Canvas—Evening Party at the Palace of the Doge of Venice, given to Henry III. of France. Companion Piece to Lot 10, in the Front Drawing Room and to Lot 204, in the Back Drawing Room—from the Collection of the late General Moreau. Undoubtedly an Original.

607. VERNET.—On Canvas—Copied by Beaume—Two Paintings—Retreat from Russia and the last Charge at Waterloo.

608. PELLEGRINO.—On Canvas transferred—St. Jerome.

609. W. SHAYER.—On Canvas—The Harvest Field. Undoubtedly an Original.

610. V. ADAM.—On Canvas—Interior with Figures. Undoubtedly an Original.

611. RAFFAELLE.—On Canvas transferred — Distribution of Bread—Believed to be an Original Sketch by this great Master.

612. ADRIAN VAN DIEST.—On Canvas, Signed—Landscape. Undoubtedly an Original.

613. VANDER LÆUW.—On Canvas—Sheep and Goats Crossing a Ford. Undoubtedly an Original.

614. J. W. YARNOLD, London.—On Canvas—Windmill near Stafford—Painted for the present Owner. An Original.

615. SCHOOL OF RAFFAELLE.—On Canvas—Portrait of Loyola.

616. SCHAEP.—On Canvas—River Scene, entrance to the Rouen Canal. Undoubtedly an Original.

617. COLSON.—On Panel, Signed—Two Pastoral Subjects. Undoubtedly Originals.

618. WATTEAU.—On Canvas—Monkeys Carousing. Undoubtedly an Original.

619. JACOPO CORTESE.—On Canvas—Battle Piece. Undoubtedly an Original.

620. C. H. WEIDENBACH.—On Canvas—Venice—Painted to order for the present Owner—Richly Carved Rosewood and Gilded Frame.

621. CORNELIUS BEGAR.—On Canvas—Two Paintings, Doctors' Shops. Undoubtedly Originals—From the Collection of J. de Ruyter, Esq.

622. HORREMANS.—On Canvas—Merry-making. Undoubtedly an Original—From the Collection of the late Mr. Grace.

623. GUARDI.—On Canvas—View in Venice. Undoubtedly an Original—From the Collection of the late Gen. Moreau.

624. C. H. WEIDENBACH.—On Canvas—Constantinople—Painted to order for the present Owner—Richly Carved Rosewood and Gilded Frame.

625. Same Artist, &c. as the last lot.—Venice the Dogona—Carved Frame, &c.

626. PHILIP ROOS.—On Canvas—Landscape and Cattle.—Undoubtedly an Original.

627. TENIERS.—On Canvas–Temptation of St. Anthony—Fine Copy.

628. JACOPO CORTESE.—On Canvas—Battle Piece. Undoubtedly an Original.

629. POUSSIN.—On Canvas—Triumph of Flora. An Old Copy.

630. REMBRANDT.—On Canvas—Portraits of Himself and Wife—Copied by A. E. Morneau, Munich, for the present Owner.

631. GEORGIONI.—On Canvas—Painting and Sculpture.

632. A. EVRARD.—On Panel—Signed—Painter to the King of Holland—Hare, Fruit, &c.—From the Collection of J. de Ruyter, Esq. and undoubtedly an Original.

633. TRUMBULL.—On Canvas—Portrait of Gen. Gates, with the Surrender of the British at Saratoga. Undoubtedly an Original.

634. M. WITHOOS.—On Canvas—Signed—Fish Market, &c. opposite Bremen. Undoubtedly an Original.

635. FRANCOIS BOUCHER.—On Canvas—Leda and the Swan. Undoubtedly an Original—Richly Carved Oak and Gilded Frame.

636. LUCCA CALIAVARI.—Canvas transferred—Landscape. Undoubtedly an Original.

637. MORLAND.—On Canvas—Signed—Sheep, &c. Undoubtedly an Original.

638. RUGENDAS.—Canvas transferred—Battle Piece. Undoubtedly an Original.

639. The King of Sweden and his Court—From the Collection of the late Dr. Carr.

640. WESTALL.—On Canvas—The Storm—Copied by Jarvis, for the late Mr. Grundy.

641. GERARD DUOW.—On Canvas—The Dealer in Poultry.

642. OTHO MATHIS.—On Panel—Books, &c. Undoubtedly an Original.

The following twelve Original whole length Portraits, and from which various Engravings have been taken, were obtained in Paris during the French Revolution, by the late Col. Lowry, and brought by him to this Country, having been purchased by the present Owner after his death.

643. Robespiere.

644. Thomas Paine.

645. Mirabeau.

646. Brissot.

647. Danton.

648. Lafayette.

649. Petion, Mayor of Paris.

650. Camille des Moulines.

651. Marat.

652. Billaud de Varennes.

653. Gensonnet.

654. Clermont Tonnere.

655. GUY.—On Canvas—Grand View of the Lake of Killarney—Painted to Order for the late Capt. Carr, and for which he paid $500. Undoubtedly an Original.

656. GUY.—On Canvas—Another View of the Lake of Killarney from a different Point—Painted for the late Mr. Bool. Undoubtedly an Original.

657. VELASQUEZ.—On Canvas—Portrait of a Lady Playing a Guitar, and believed to be an Original.

658. An Ancient Altar Piece from a Church in Mexico.

☞ CATALOGUES of the FINE ENGRAVINGS Framed, together with the PORTFOLIOS and BOOKS of VALUABLE ENGRAVINGS, will be printed separately for delivery at the period of Sale.

HENRY H. LEEDS, Auctioneer.

CATALOGUE

OF A SPLENDID COLLECTION OF COSTLY

OIL PAINTINGS,

Pastels, Water Color Drawings, &c.

BEING THE PROPERTY OF

W. SCHAUS, Esq.,

SOLD PREVIOUS TO HIS DEPARTURE FOR EUROPE.

AMONG THEM WILL BE FOUND PICTURES BY

BAUM, BELLOWS, CARMIENCKE, CARTER, COLE, CROPSEY, DASSEL. DEAS, HART, HAYS, HEINE, HILL, HOTCHKISS, JOHNSON. KENSETT, LOTICHIUS, MATTESON, MERLE, OERTEL. POST, PYNE, ROESEN, SAINTIN, SHATTUCK, Mrs. LILLY, M. SPENCER, VAN GOYEN, WILLIAMSON, and others.

TO BE SOLD AT AUCTION,

BY HENRY H. LEEDS & CO.

ON THURSDAY, MAY 28, 1857,

AT ELEVEN O'CLOCK,

At their Galleries, No. 23 NASSAU STREET.

THE PAINTINGS WILL BE ON VIEW, WITH CATALOGUE, ON THURSDAY, MAY 21st, UNTIL DAY OF SALE.

TERMS—CASH, CITY FUNDS.

☞ A deposit will be required from all Purchasers, at the option of the Auctioneer, which deposit shall apply to all goods purchased at this Sale.

All purchases must be paid for within twenty-four hours from the day of Sale, or the deposit will be forfeited and the Sale annulled, or the goods resold for account of the purchaser, at the option of the Auctioneer.

Baker & Godwin, Printers, No. 1 Spruce St., N. Y.

NOTICE.

While we are perfectly willing to let the present collection of Paintings, Pastels, Water-Color Drawings, &c., appeal by its intrinsic quality to the judgment of the public, it may not be out of place to state, that nearly the whole are *original works* of American and resident Artists, besides a number of superb pictures by well-known French and German Painters.

It is seldom that we offer to our friends at one time so many choice works of art; and we do not hesitate in saying, that they are well worthy of the special attention of all lovers of the fine arts.

HENRY H. LEEDS & CO.

New York, May 18, 1857.

NAMES OF ARTISTS

Whose Works May be Found in This Catalogue.

[SEE NUMBERS.]

Baum.....18, 23, 53, 84, 84, 87
Bellows, A. F.....43, 44, 119, 120
Blondel, J. D.....55*a*
Brugner.....147
Carmiencke, H.....60, 61
Carter, D. M.....45, 66
Castell.....108
Chavet.....106
Chiapory.....112, 113
Cole, Thomas.....58*a*
Copies.....55, 107, 135
Cropsey, J. F.....10
Damman.....83
Dassel, Mrs. H.....46, 89
Deas, C.....80
Dotti.....3
Eglau, M.....67
Finkernagel, E., 163, 164, 165, 166, 167, 168
Fragonard.....103
Gautier.....58
Griswold, C. C.....23*a*
Hart, Wm.....47, 48, 49, 50, 51, 52
Hart, James M.....34
Hays, W. J.....32
Heine, W.....57, 91, 122, 123
Helf...16, 17, 42, 111, 133, 140, 142, 143, 144, 145
Hildebrandt.....148
Hill, J. W....7, 92, 93, 125, 126, 127, 128, 129
Hill, J. Henry.....8, 94, 95, 130
Hotchkiss, T. H.....40
Houry.....151
Hutchings.....9
Johnson, D.....24, 25, 26, 27, 28, 29, 30, 31
Kendall.....116
Kensett, J. F.....11, 12
Lachowitz.....69
Lacroix.....4, 6, 88, 116
Lady Student.....13, 14
Loemans.....1
Lotichius.....56, 82, 99, 100, 109
Mahling.....146
Matteson, T. H..33, 62, 68, 104, 117, 118
Melchiar.....110, 114
Merle.....70, 71, 72, 73, 75, 76
Miller.....20, 97, 98
Nepler.....137
Noelle.....41
Numa.....159, 160
Nyborg.....141
Oertel, J.....39
Post, E. C.....59
Pyne, R. S...5, 79, 131, 132, 161, 162,
Roesen, S.....77, 78
Ronner.....96
Saintin, E.....74, 149
Salmon.....102
Scherrer.....85, 134, 138
Schlesinger.....136
Schmidt.....115
Selggur.2, 15, 152, 153, 154, 155, 156, 157, 158
Shattuck, A. D.....37, 37
Spencer, Mrs. Lilly M....35, 36, 63, 64, 65
Teniers.....139
Unknown.....151
Valentini.....54
Van Goyen.....90
Wagner.....86
Weiss.....105
Williamson, J.....21, 22, 81, 121
Wust.....19
Yvert.....101

CATALOGUE.

1. *Moonlight Scene*, ... LOEMANS.
2. *The Wreck*, ... SELGGUR.
3. *Crayon Portrait*, after Rembrandt, . DOTTI.
4. *View of New York City*, from Hoboken, . LACROIX.
5. *Fishkill Creek*, a sketch from nature, . . PYNE.
6. *Landscape*, very fine, ... LACROIX.
7. *Niagara Falls*, from near the tower, . J. W. HILL.
8. *Wooden Bridge*, . . . J. HENRY HILL.
9. *Swiss Scenery*, ... HUTCHINGS.
10. *Sketch*, said to be by . . . . CROPSEY.
11. *Early Sketch*, ... KENSETT.
12. *Do.* . . . . . KENSETT.
13. *The Little Family*, Pastel, . . A LADY.
14. *A Young Peasant Girl*, do. . . . DO.
15. *Marine*, ... SELGGUR.

A capital little picture.

16. *A German Girl*, Water Color, . . . HELF.
17. *An American Girl*, do. . . . HELF.

Two of the best works of this artist.

18. *Fruit Piece*, ... BAUM.

The works of this artist possess much merit.

19. *Sunset*, ... WEST.
20. *Old Dutch Church* at Sleepy Hollow (Tarrytown), ... MILLER.
21. "*Cragside*," Residence of F. P. James, Esq., Cold Spring, ... WILLIAMSON.
22. "*Cragside*," do do . do.

These two pictures are fresh in color and very truthfully painted.

23. *Fruit Piece*, ... BAUM.
23*a*. *New Creek Valley*, Virginia, . . GRISWOLD.

*** The following works by David Johnson are some of the finest specimens of this talented artist:

24. *A Scene in the Adirondacks*, . . D. Johnson.
25. *Squam Lake*, New Hampshire, . . do
26. *Scene on the Hudson River*, near Fishkill, do
27. *A Passing Shower*, . . . do
28. *Landscape Composition*, . . do
29. *Sunset*, ... do
30. *Scenery on the Genesee River*, . . do
31. *Recollections of Mount Pleasant*, Maine, . do
32. *A Scotch Terrier*, . . . W. J. Hays.

A rare specimen of this distinguished artist, and the only one in the collection.

33. *The American Farmer*, . . T. H. Matteson.

This picture is designed to be a type of the American Farmer, employing his leisure hours in reading.

34. *On the Normanskill*, near Albany, . James M. Hart.

A rare gem in every respect, and worthy of any collection.

35. *Hush!* . . . Mrs. Lilly M. Spencer.

A charming little picture, representing a lovely little boy trying to catch a butterfly.

36. *Oh!* . . . . Mrs. Lilly M. Spencer.

A companion to the former, representing a group of children, blowing soap bubbles and expressing surprise at the beautiful colors therein reflected.

37. *The Harvest Moon*, . . A. D. Shattuck.
38. *Early Morning at Ossipee*, . . do

The pictures of this artist are very scarce, and their rare merit require no further praise.

39. *The Chorus of a Favorite Song*, a picture full of genuine humor. . . . J. Oertel.
40. *Storm in Kauterskill Grove*. . . Hotchkiss.
41. *The Fairies*, ... Noelle.

The subject of this delightful picture is taken from a German poem called "The Fairies," by L. Tieck. The expression of innocence and pleased surprise in the face and attitude of the girl, as the supernatural beings gambol around her, is admirable.

42. *Georgenberg*, ... Helf.

A celebrated locality of pilgrimage in Tyrol. The picture is painted in "*tempora*," and is very valuable as a work of art.

43. *The Footstep*, . . . Albert F. Bellows.

Just as the clock indicates the hour of midnight, when the last stick falls apart and the candle burns to the socket, the husband's footfall is heard.

44. *No Place Like Home*, . . ALLERT F. BELLOWS.
A suitable companion to the above, being a glimpse of the lights as well as shadows of married life.

45. *The Village Pastor*, . . D. M. CARTER.

"The service past, around the pious man
With ready zeal each honest rustic ran;
E'en children follow'd with endearing wile,
And plucked his gown, to share the good man's smile."

46. *Madonna*, ... MRS. H. DASSEL.

*** The following are from the pencil of W. Hart, and no farther praise is needed:

47. *Group of Trees*, study from nature, . W. HART.
48. *Conway Meadows and Ledges*, do . . do
49. *Distant View of Chocorud*, do . . do
50. *Dunkeld Abbey, Scotland*, do . . do
51. *Mount Washington*, do . . do
52. *Scene on the Barber Bushkill*, Shandaken mountains, ... do
53. *Fruit Piece*, ... BAUM.
54. *The Prayer*, pastel after Dubuffe, . . VALENTINE.
A most appropriate picture for the nursery.

55. *Virgin Chair*, a fine copy after . . RAPHAEL.
55*a*. *The Toilet*, ... J. D. BLONDEL.
56. *Fishermen's Huts*, coast of Normandy, . LOTICHIUS.
57. *Tachstein, Salzburg*, . . . W. HEINE.
A most excellent picture.

58. *The Favorite Dog*, . . . GAUTIER.
Connoisseurs will find this a superior specimen of coloring.

58*a*. *Sketch for the Crucifixion*, . . THOMAS COLE.
Warranted genuine, and one of his most vigorous productions, full of spirit and suggestiveness.

59. *Interior of a Stable*, sheep, cows, &c., . POST.
A very fine cattle picture, and the only one in the collection. The artist has recently left for Europe on a professional tour.

60. *Landscape Composition*, . . . CARMIENCKE.
A beautiful landscape, and one of the best productions of this artist.

61. *Lake Windermere, Scotland*, . . CARMIENCKE.
Another very fine picture by this artist.

62. *The Perils of the Early Colonists*, . T. H. MATTESON.

The scene is laid in the southern colonies. By the early records of the colonies, we find that it was a common custom for persons to take their arms to church to be prepared to repel the frequent incursions of the Indians. This picture represents an attack made by a party of savages in the midst of the communion service, and the people flying to their arms to repel it.

63. *The Young Husband*, First Marketing, LILLY M. SPENCER.

Looking at this choice picture, we see that the young husband has a large heart, at least if we can judge him by his first marketing, for his basket is full and overflowing with every good thing which can minister to the plenty and enjoyment of the table. He has reached the sidewalk just before his own door, when unhappily the basket-handle, which cannot carry all the world, breaks in twain, and out roll eggs, tomatoes, lettuce, &c., &c., in fact, the whole family dinner higgledy-piggledy on the wet stones. Behold the discomfiture of the chap-fallen young husband, which is by no means diminished when on looking about him he discovers that one of his "dear old friends,"—a bachelor too—happens to be just passing in time to give him a significant look.

64. *The Young Wife*, First stew, - LILLY M. SPENCER.

This, a companion piece to the former, from the same graphic pencil, represents the young wife making ready the first dinner. The "help" has evidently just arrived from the Emerald Isle, and is not a thoroughly trained or "high-bred" cook. The young wife seems also somewhat deficient in that particular branch of business, inasmuch as we observe that she has called in the assistance of one of the numerous cookery-books which contain such ample instructions how to make and unmake every possible dish. The mistress, however, "goes ahead" with tremendous energy, and with such satisfaction as to fairly bring the tears of joy into her eyes, as she peels the sympathetic onion. As may be seen from the gathered delicacies of the season, there is nothing wanting to a capital dinner. We tingle with expectation of a fat feast, even as we look on. In all charity, therefore, we will suppose that on the young husband's return all will be served up with due propriety, that the onions are on the dish instead of in the water-pitcher, that the fowl's feathers have been left down-stairs, and that the turnip-tops have not been taken up. Even "Pussy" secures to herself a delightful dinner in the shape of a fine tenderloin steak.

There is a great deal of philosophy in these two pictures; and the attentive observer will easily remark that they are most truthful delineations of our time. Let every beholder speculate in his own way on these subjects, and he will admit that they are not only calculated to please, but also to instruct. They are worthy of an Hogarth as designs, and the great care with which even the minutest articles are painted renders these paintings equal to the best efforts of the Flemish school.

65. *Bark if you like, Bite if you Dare,* Lilly M. Spencer.

Be so kind as to look at that dog in the center, guarding the basket of provisions which has excited the longings of the small wiry-haired terrier on the right. What an air of reality strikes you, as with the force of a blow, from that picture!—the basket with its contents, the juicy sirloin, the tender fowl, and the wholesome fish, are there as if ready the next moment to be transferred to the cook's hand in the kitchen. The terrier is an actual specimen; and as for the central guardian, did you ever look upon a more "live dog," a more gentlemanly companion for man, real and truthful in every hair, and as he stands out there so boldly and yet so self-relying, challenging all the dogs of Landseer to turn and look at him, and to say whether he is not as good as they? That look-out of the eye, to the assault-threatening terrier speaks volumes, reduced to one terse expression of defiance, "Bark if you like (my fine little fellow), bite if you dare." This is in truth a masterly painting, a *chef d'œuvre* of the skillful hand of its gifted painter, and will be accounted a treasure and heir-loom by whoever is so fortunate as to possess it.

66. *General Green presenting* Moll Pitcher to Washington, the morning after the battle of Monmouth, D. M. Carter.

On the following morning, General Greene presented her to Washington, who, admiring her bravery, conferred upon her the commission of Sergeant which her husband held.—*Lossing's Field Book of the Revolution.*

67. *Catskill Mountain Scenery,* . . M. Eglau.

A very carefully painted picture.

68. *Post Office Door,* . . . T. H. Matteson.

The Village Nabob is puzzling his brain to guess by the superscription who the letter is from, instead of opening it to ascertain.

69. *Horse attacked by a Bear,* Alpine Scenery, Lachowitz.

A magnificent picture, superbly painted.

70. *Spring of Love,* Pastel Painting, . . Merle.
71. *Summer of Love,* do . . . do
72. *Autumn of Love,* do . . . do
73. *Winter of Love,* do . . . do

These four Pastels need no other praise than that they were thought worthy to be engraved in the highest style of the art in Paris. Faultless in drawing, they possess uncommon interest as graceful delineations of innocence in its fairest attribute, that of Childhood.

74. *Forget me not!* Pastel, . . E. Saintin.

The present exquisite picture, as well as some portraits now on exhibition at the National Academy of Design, have placed this artist at the head of his profession.

"Lay to thy heart this token flower,
With love's own tears its leaves are wet.
'Twill whisper in its dying hour
Do not forget."

75. *Eva and Topsy*, Pastel . . . . MERLE.
76. *Eliza and Harris*, do . . . . . do

Two beautiful pictures, from which the fine mezzotint engravings were made in Paris.

77. *Flower Piece*, ... S. ROESEN.
78. *Fruit* do . . . . . do
79. *Sunset*, ... PYNE.
80. *Entombment of Christ*, ... DEAS.

This is supposed to be the only picture of a religious character ever painted by this distinguished artist. Its authenticity is guaranteed.

81. *Valley of the Hudson*, . . . WILLIAMSON.

A view of the Catskill Mountains from Hyde Park. This is a very successful picture.

82. *Landscape with a Stag*, ... LOTICHIUS.

One of the best works of this artist.

83. *Landscape*, ... DAMMAN.
84. *Fruit Piece*, ... BAUM.
85. *Girls plucking Geese*, ... SCHERRER.
86. *Flower Girl*, ... WAGNER.

A fine picture by this artist.

87. *Fruit Piece*, ... BAUM.
88. *Old Abbey*, Buckinghamshire, England, LACROIX.
89. *Child on the Sea-Shore*, . . MRS. H. DASSEL.
90. *The Architectural Wonder*, . . E. VAN GOYEN.

Who is Van Goyen? The picture before you will answer. Have you ever seen a nobler example of architectural effect? The tall columns, the deep perspective, and that magnificent arch! As we look upon it we feel that we have here something more than a mere pile of stone and mortar—we have a grand conception, a novel design, embodied in solid and enduring forms and colors—and the foreground, with its abundant life, its infant Moses, its Ceres with their groups and surroundings, fanciful and strange as they seem, but testify that true art, such as the structure above shows, reconciles all differences of nation, climate, and time; and Van Goyen is the master who has achieved this "Architectural Wonder."

91. *The Tomb in the Palm Grove, Singapore*, W. HEINE.

A sketch from nature.

92. *Valley of the Hackensack*, Rockland Co., J. W. HILL.
93. *Waterfalls near Nyack*, . . do
94. *Road Scene*. . . . J. HENRY HILL.
95. *Twilight on the Raritan*, . . do
96. *Dog and Chicken*, ... RONNER.

97. *The Old Mill*, Tarrytown, . . . MILLER.
98. *Path to Highbridge*, near Morrisania, . . do
99. *Catskill Fall, Upper Fort*, . . . LOTICHIUS.
100. *Catskill Great Fall*, . . . do
101. *Promenade in the Park*. . . . YVERT.
A very fine picture.
102. *An Approaching Storm*, . . . SALMON.
The works of this artist are much sought after in Europe.
103. *The Washerwoman*, . . . FRAGONARD.
104. *Santa Claus*, . . . T. H. MATTESON.
105. *Marine Piece*, ... WEISS.
106. *A Music Lesson*, ... CHAVET.
107. *Magdalena*, ... after BATTONI.
A fine copy after the original picture in the Dresden Gallery.
108. *Valley of Hunkair*, near Constantinople, CASTELL.
The celebrated treaty between Russia and Turkey was signed here.
109. *Winter Scene*, (Foxes and dead Hare,) LOTICHIUS.
110. *The Alps*, (Bavaria,) . . . MELCHIAR.
111. *Italian Landscape*, ... HELF.
112. *The Two Friends*, (Pastel,) . . CHIAPORY.
113. *The Two Sisters*, (Pastel,) . . do
114. *Scene on the Battle Field*. . . . MELCHIAR.
115. *Marine*, ... SCHMIDT.
116. *Sunset*, ... KENDALL.
117. *The Foreign Letter*, . . . MATTESON.
An Irish family have just received a letter which they are unable to read, and they have enlisted the service of the Postmaster, who is evidently puzzled to make out the contents.
118. *Jealousy*, ... MATTESON.
119. *Parisian Market Woman*, ALBERT F. BELLOWS.
120. *Little Pitchers Have Big Ears*, do do
121. *Running Brook*, . . . WILLIAMSON.
122. *The Ravine*, Trenton Falls, . . W. HEINE.
123. *Prospect Falls*, West Canada Creek, . do
124. *Overthrow of the Statue of George III.*, W. WALCUTT.
Aug. 21st, 1770, an elegant equestrian statue of George III. was erected in the Bowling Green, near Fort George. It was made of lead, but richly gilded to resemble gold. The statue stood until the 9th of July, 1776, when it was overthrown by the "Liberty Boys" and the Continental Sol-

diers, stationed in New York. "After it was thrown down," says an eye-witness, Rev. Zechariah Green, who is still living, "the head was cut off, placed on a hand-barrow, and carried in procession to the Common—the present Park!" Mr. Green says that "the statue had no stirrups, *and did not deserve any.*" Lead being then very scarce and dear, it was transported to Litchfield, Conn., to the care of Gen. Wolcott, who built a shed for it in his orchard, where he chopped it up with a wood-ax, while his children and some neighbors had a frolic in running it into bullets and making them into cartridges. There were 42,088 cartridges made; and of those who participated in making them, are mentioned Laura, Mary Ann, and Frederick, children of Gen. Wolcott, and Mrs. Marvin, Ruth Marvin, and Mrs. Beach. The families of the latter names still live in Litchfield. The same iron fence that now incloses Bowling Green, was around it at that time, and the balls that are now missing from the iron posts were then knocked off and used for cannon balls, so that it has all the allowed claims of a historical monument.

125. *Dobbs Ferry*, Hudson River, . . J. W. Hill.
126. *On the Bushkill*, near Shokan, N. Y. . do
127. *Androscoggin*, Gorham, N. H., . do
128. *Shore of the Hudson*, near Nyack, . do
129. *Hudson River*, near Albany, . . do
130. *Old House*, near Rockland Lake . J. Henry Hill.
131. *Afternoon Scene*, ... Pyne.
132. *The Ford*,—after Lee, ... do
133. *The Flight into Egypt*, . . . Helf.
134. *The Spinner*, (industry,) . . Scherrer.
135. *Lady reading a Letter* (Dresden Gallery), after P. de Hooghe.
136. *The Young Widow*, . . . Schlesinger.
137. *Napoleon's Oak*, ... Nepler.

Napoleon stood beneath this tree during the battle of Leipzig.

138. *St Cecilia*, ... Scherrer.
139. *Concert of Cats*, ... Teniers.

This picture was bought in a Convent in Belgium.

140. *Girls Swinging*, ... Helf.
141. *Norwegian Coast*, . . . Nyborg.
142. *Italian Scene*, ... Helf.
143. *City of Hall*, Tyrol, ... do
144. *Italian Costume*, ... do
145. *Ditto*, ... do
146. *Grandpapa*, ... Mahling.

147. *Coast of Sorrento*, ... BRUGNER.
148. *Fishermen on the Irish coast*, . HILDEBRANDT.
149. *Portrait of Col. John C. Fremont*, . SAINTIN.
This portrait was painted during the late Presidential Canvass, and is a strong likeness of the distinguished explorer.
150. *Girl feeding rabbits*, ... HOURY.
151. *Landscape*, ... UNKNOWN.
152. *Scene on the Rhine*, ... SELGGUR.
153. *French coast Scene*, . . . do
154. *On the Hudson*, ... do
155. *Scotch Lake Scene*, ... do
156. do do . . . . do
157. *Coast of France*, ... do
158. *Conway, N. H.*, ... do
159. *Nymphs bathing*, ... NUMA.
160. do . . . . . do
161. *Landscape*, ... PYNE.
162. *Newburgh Creek*. . . . . do
163. *The Eagle's Throne*, . . . E. FINKERNAGEL.
164. *Farliglioni Rocks*, Island of Capri, do
165. *Castle of Clam*, Tyrol, . . do
166. *Aqueduct*, Campagna di Roma, . do
167. *Roman Landscape*, . . . do
168. *Highbridge*, ... do
169. *Landscape*, ... BRITZI.
170 do . . . . . do

JOHN LEVISON, AUCTIONEER.

CATALOGUE

OF A

PRIVATE COLLECTION OF

OIL PAINTINGS

MOSTLY BY AMERICAN ARTISTS,

EMBRACING OVER ONE HUNDRED AND FIFTY VARIOUS AND PLEASING SUBJECTS, ALL APPROPRIATELY AND TASTEFULLY FRAMED IN FINE GOLD LEAF FRAMES, SUITABLE FOR HANGING IN PARLOR, CABINET OR SALOON,

TO BE SOLD AT AUCTION,

On Saturday, August 14th, 1858,

At half-past 10 o'clock,

AT THE SALES-ROOM,

281 Broadway,

(OPPOSITE STEWARTS.)

Pictures and Frames will in every instance be SOLD together.

SALE POSITIVE.

TERMS CASH—CITY FUNDS.

A deposit will be required from all purchasers at the option of the Auctioneer, which deposit shall apply to all Goods purchased at this sale.

All purchases must be paid for within twenty-four hours from the day of sale, or the deposit will be forfeited and the sale annulled, or the Goods resold for account of the purchaser at the option of the Auctioneer.

HENRY SPEAR, Printer, 133 Pearl Street.

CATALOGUE

1	Landscape, cabinet size	Harrington
2	do do to match the above	
3	Grouse Shooting very fine	Dexter
4	Scene on the Arkansas River	Elsie
5 & 6	West Point Cro' Nest. Scenes on the Hudson River A pair	Ritter
7	Indian's Last War Whoop	J. W. Moore
8	Moonlight	Turner
9	Col. Ethan Allen demanding the surrender of Fort Ticonderoga	Carter
10	Landscape Scene in Genessee Co. N. Y.	Baldwin
11	Fish just Caught	after Rolph
12	Scene on the Susquehanna	Ross
13	Playing with the Mouse	Earle
14	Oval Landscape Croton Lake	Redding
15	Swiss Peasant Girls	Griswold
16	Fine Portrait of Washington massive gold leaf frame	Ellicott
17	Scene on the Mohawk	Brower

18	Fruit Piece	Roesen
19	Sweet and Bitter	Moore
20	Owasco Lake very fine	Sommers
21	Indian's Hospitality to Roger Williams	
22	Sunset	Leonera
23	Nautical View	
24	Beauty's Bath	Howell
25	Landscape, Catteraugus Co., N. Y.	Brewster
26	Old '76 and Young '48	Darling
27	Winter Scene in Penn'a	Ross
28	Washington at Valley Forge rich arch top frame	Brewster
29	Quarter Race in Kentucky	Jones
30	Moonlight	Davis
31	Appointment	J W Moore
32	Domestics a match to 31	do
33	Connecs Point, Rhode Island	Sommers
34	Paul and Virginia, cabinet size	Carter
35	do do do do	do
36	English Mail Coach Breaking the Road, a superb Winter Scene	Libmon

37 New-York Fireman — Dexter

38 Scene in Wisconsin — Harwood

39, 40 a pair, Scenes on the Delaware, fine parlor pictures — Roberts

41 Madonna, a superb copy, after Raphael — Libmon

42 Landscape, Cattle &c. — A. Layton

43, 44, 45, 46 Infancy, Youth, Manhood and Old Age. A splendid copy of Cole's Voyage of Life, the size of the originals and valued at $500. — Paul Ritter

47 Oval Landscape. Scene in Onalasco County, N. Y. — Otto Sommers

48 Wild Scene in West — Roberts

49 Superb Fruit Piece — Roesen

50 Scene on Scotia River — Hewbitt

51 Shakespeare, after Chando's picture

52 Scene from Staten Island, looking towards New-York. — Hyde

53 Bolton Abbey in olden times

54 Scene on Lake Champlain

55 Dog and Game — Ransom

56 Winter Scene in Rhode Island

57 Landscape, Scene near Jefferson, N. Y. — Randall

58 Swopping Horses, — after Mount

59 Scene on the Hudson River — Brewster

60 Landscape and Cattle — Albert Layton

61 Nautical View

62 Poor Relations

63 Washington Crossing the Deleware — Penfield

64 The Orphans — Rosenberg

65 Landscape large drawing size Scene in Iowa — Fleming

66 Pets

67 Scene in New Hampshire — Carmichie

68 Antony and Cleopatra — Peters

69 Winter Scene — Watson

70 & 71 A Pair—The Commencement and Ending of a good Day's Sport, or The Trout Fishermen — after Boutelle

72 Scene near Sandusky, Ohio — Roberts

73 Moro Castle cabinet size

74 Nautical View — after Stanfield

75 Evangeline, from Longfellow's Poem — Libman

76 Wild Forest Scene oval — Sommers

77 large parlor Painting Scene in Oneida Co., N. Y. — Roberts

78	Immaculate Conception	Murillo
79	Scene on the Alleghany River	Brower
80	Weak Fishing on the Passiac River	
81	Moonlight	Turner
82	Group Horses	Earle
83	Fruit Piece	Roscoe
84	Landscape Scene in Vermont	Roberts
85	Fast Day, or The Surprise	
86	Silver Lake	Lawson
87	Market Day	Reed
88 & 89	A Pair fine oval Landscape	Hamilton
90	Shooting on the Wing	Carter
91	The Tired Chums	J. W. Moore
92	Hyde Park, on the Hudson	Hawley
93	Nose out of Joint	
94	Landscape	
95	Landcape on the Conn. oval	Dwynell
96	Scene on the Mississippi	Roberts
97	Horse Fair, copy from Rosa Bonheur	
98	Landscape	

99 The Ford, very fine

100 oval Landscape Scene in Putnam Co., W. Adams

101 Fine Landscape, Cattskill Mountains in distance Sommers

102 Early Devotion

103 Wind against Tide, Coast Scene Parker

104 Cattle &c., cabinet size do

105 The Twins, after Landseer Libman

106 Christ in the Temple

107 Moonlight

108 Scene on the Hudson River Watkins

109 Morning of Life Branch

110 Scene on the Kenebec River Hanson

111 Moonlight

112 The Old Windmill, oval

113 & 114 To-day, and To-morrow Ashe

115 Driving Cattle, &c., copy from Rosa Bonheur

116 Scene one the Susquehanna Howard

117 Wild Forest Scene Roberts

118 Neapolitan Fisherman, Scene near Naples L. Gurney

119 Cattle Piece, &c. Layton

120 The Lovers, Scene near Florence

121 Landscape, Scene in Maine Lawson

122 The Mameluke

123 Nautical Scene, after Stanfield

124	My Own Cottage Door	Stanley
125	Sheep, Cattle, &c., after Cooper	
126	Whitmore Lake	Gould
127	Judith with the Head of Holifernes	
128	View of New York from Jersey City	
129	Rocks, Waterfall, &c. A large parlor Painting very fine	O. Sommers
130	Portrait of Lafayette	
131	Diana coming from the Bath	
132	Large Landscape, Scene in Wisconsin	Otto Sommers
134	Devil's Bridge	
135	Figure Piece, upright	
136	Lake and Mountain Scenery	Howard
137	Waterfalls, &c.	Sommers
138	Winter Scene, Lower Canada	Loomis
139	Fine Parlor Landscape	
140	Scene in Rhode Island	Johnston

☞ Also about 50 other Choice and Valuable Paintings, by Manuscript

JOHN LEVISON, Auctioneer.

CATALOGUE

OF

Ferdinand Richardt's

GALLERY OF PAINTINGS

OF

AMERICAN SCENERY,

AND COLLECTION OF

DANISH PAINTINGS,

EXHIBITED AT THE ROOMS OF

THE NATIONAL ACADEMY OF DESIGN,

TENTH STREET,

BETWEEN BROADWAY AND FOURTH AVENUE.

(The Rooms, where the Belmont Collection was exhibited.)

OPEN FROM 9 TO 4, AND FROM 6 TO 10.

Commencing January 10th, 1859.

ADMISSION, ...25 CTS.
SEASON-TICKET, ...50 CTS.

1859.

Mr. Ferdinand Richardt, in submitting this Collection of Paintings of American Scenery to the public as the result of a very long and fatiguing journey through America, begs leave to say, that in every sketch he has taken, he has been deeply impressed with a sense of the importance of bringing before the eye of the beholder, as nearly as possible, a faithful copy of nature. This has been his principal aim; and if the visitor, who recognizes this or that view, bears witness that he has succeeded, then he will feel that his labor has not been in vain. Mr. Richardt has for many years cherished the idea of publishing an Illustrated Work on America and he is now on the point of seeing this idea carried into effect, 8 Engravings of the Falls of Niagara and environs being already finished and ready for examination at the Gallery. It is the intention of Mr. Richardt to publish his work in monthly parts, each containing 3 Engravings with an ably written description and to deliver them to Subscribers for 75 cents each. Considering the superior manner in which these Engravings are executed and the truthfulness of the scenes represented, it will be generally conceded that the price is moderate. The present Collection of paintings, he trusts, is

a sufficient guarantee for the continuance of the work, the paintings in this Gallery and in the Niagara Gallery, exhibited two years ago, being nearly all copied by the engraver. The first part of the work will appear on the first day of April 1859, and the following parts at regular intervals of one month each, until the whole work is completed.

Mr. Richardt in thus announcing this first complete illustrated work on America, trusts that his sincere efforts to reproduce a choice selection of the beautiful scenery of this continent in a faithful manner, will meet with the approbation of the public, and that he will be remunerated for his great outlay and labor by a numerous list of subscribers.

CATALOGUE.

1. Grace Church in the City of New York.

This noble edifice is situated on Broadway, between 10th and 11th Streets. It is one of the finest architectural ornaments of the City. The view is taken from 10th street and represents the congregation leaving the church at the end of the Sunday afternoon service. More than a hundred figures are seen in this picture. The tasteful building adjoining the church is the residence of the pastor.

Size of painting 60 inches by 48 inches.

A very large and superior Photograph (14 inches by 18) will be taken of this Painting and delivered to subscribers for the low price of $5 each. Names and Addresses may be left at the Gallery.

2. The Beach at Cape May, N. J.

This painting represents the Beach at this favorite summer resort, between the hours of 10 and 12 in the morning. From 4 to 500 persons are seen in this picture, mostly bathers.

Size 66 by 38 inches.

3. * Entrance to the Mammoth Cave.

This celebrated cave, one of natures wonders, is situated by Green River in the State of Kentucky, 7 miles from Bell's Tavern and about 100 miles from Louisville. In this picture the beholder looks down in the depth of the cave. In the foreground are seen several travellers, who are going to make the attempt of exploring the Cave.

Size 32 by 22 inches.

4. Entrance to the Mammoth Cave.

Seen from the inside. The reflection of the daylight in the darkness of the cave is very effective. In the middle of the picture water is seen dripping from a spring in the rocks above. Underneath lie some pieces of old timber, the remnants of several huge wooden

---

* It may be remarked that the Paintings Nos. 3, 4, 5, 6, 7 and 8 comprise, as far as it is known, the first collection of views from this wonderful Cave, ever exhibited.

vessels, which were used in the time of the war in the saltpetre manufactory several miles within the cave. On the right hand side a party is seen ready to start for the 9 mile journey to the termination of the cave. To the left the guide is seen approaching, carrying the lamps used in the expedition. The travellers who explore this cave are occasionally dressed in the most curious and varied styles, several of them representing the tasteful national costumes of Greece, Turkey, Spain, etc.

Size 62 by 37 inches.

5. The Echo River in the Mammoth Cave.

This river is situated 3½ miles within the cave and is about 3½ miles long. In this picture are seen two boats with visitors, the guides standing in front of their respective boats. The one in the background is illuminated by the lamps, which are used in the expedition and are placed in the middle of the boat, and the other in the foreground stands in the full blaze of a large burning pile on the right hand side, which throws its reflection in the water. This scene is one of the grandest that can be imagined and the effect of the light in the darkness above is wonderful. A young man who is standing in the middle of one of the boats, is represented in the act of raising his voice to call forth one of those curious and melodious echos, for which this river is celebrated. It may interest many to know, that this river abounds in a kind of small fish, something of the shape of a whale and who are entirely devoid of the sense of sight.

Size 48 by 31 inches.

6. The Gothic Temple in the Mammoth Cave.

Lies 3 miles within the cave, in a depth of about 300 feet under the ground. It derives its name from the arched form of its roof and the stalactite pillars, which seem to support it. The general impression is that of a very old wood with its crooked and deformed trees. The guides usually hang the lamps around under the arches and light a pile in the middle of the hall, which produces a fine effect.

Size 48 by 31 inches.

7. The Washington Hall in the Mammoth Cave.

This Hall is situated 7 miles from the entrance and is generally selected by the visitors as the place where they halt to rest and take their dinner.

Size 48 by 31 inches.

8. The Echo River in the Mammoth Cave.

In this picture is seen a single boat, the guide just being on the point of pushing from shore for the interior parts of the cave.
Size 48 by 31 inches.

9. Falls of St. Anthony on the Mississippi.

Seen from Minnesota. To the right is the city of St. Anthony. The prominent building on the hill is the new "Winslow's Hotel", whence a most beautiful view may be had of the surrounding country. There are four islands just below the falls. The one to the right is called "Hennepin" and is connected by a bridge with the City of St. Anthony. There are several saw-mills, also a quarry, in active operation on this island. — Next comes the "Cataract Island," then the "Spirit Island" and nearest the shore to the left "Upton Island." It is supposed that the 3 last named islands have never been trod by human foot. In the background to the left behind the wood lies the city of Minneapolis, which is connected by a suspension bridge, 620 feet long, with the Nicolet Island. The distance from this fall to the mouth of the Mississippi is about 2000 miles.
Size 62 by 37.

10. The Spirit Island, below the Falls of St. Anthony.

The form of the rocks on this island is very curious. This picture is taken just below the falls. In the background is seen the new bridge, built in 1857, 1000 feet long, and about one mile distant from the suspension bridge between Minneapolis and Nicolet Island. On the Wisconsin side is seen the mail-coach between St. Anthony and St. Pauls.
Size 48 by 31 inches.

11. View of the Mississippi.

57 miles above the falls of St. Anthony, near Lake Pepin. The river here vies in fine scenery with the Hudson; the effect of the numerous greenclad islands is very fine. A raft is seen in the background, and one of the hindwheel steamers, peculiar to the Mississippi navigation, in the foreground.
Size 48 by 31 inches.

12. View of the Mississippi.

Seen in the fresh light of an early summer morning.
Size 48 by 31.

13. Fall of Minnehaha in the State of Minnesota.

This fall connects the Minentonka Lake with Little Fall's Creek,

which again empties itself in the Mississippi. It is 60 feet high and is situated 2 miles from Fort Snelling and 4 miles from the Falls of St. Anthony. The surroundings are extremely pleasing, a vast prairie extending towards Minneapolis, and a fine wood in the direction towards Fort Snelling.

Size 48 by 31 inches.

14. Fall of Montmorenci in Canada.

This fall runs into St. Lawrence River, 9 miles from Quebec. Its height is 282 feet, about 100 feet higher than Niagara. Above are seen the pillars of the suspension bridge, which about 2 years ago gave way and were precipitated in the water underneath. At the time of the accident a family of 3 persons were crossing the bridge in a carriage, and all were entirely destroyed, hardly any remains being found. In the foreground are seen some pieces of timber, which come from a neighboring saw-mill, that is worked by a stream of water being led off from the river above the falls. Some leaks in this canal are the cause of the small streams of water, which are seen leaping over the rocks on the left hand side of the fall.

Size 62 by 37 inches.

15. The same.

Seen from the hills on the West side of the river.

Size 56 by 37 inches.

16. The Natural Steps, near the Falls of Montmorenci.

This represents the river about one mile above the fall. The peculiar form of the rocks has led to this place being called the Natural Steps. The river is here a perfect torrent. In the background is seen a man occupied with catching fish, which abound in the nooks and corners of this river.

Size 48 by 31 inches.

17. The Hermit's Cascade at the Falls of Niagara.

This beautiful little fall is situated between Goat Island and one of the three Sister Islands and is a favorite spot with most travellers.

Size 48 by 31 inches.

18. View of Mt. Adams and Mt. Jefferson in the White Mountains.

Seen from the Glen House. This hotel is situated 9 miles from Gorms, the road from which is seen in the middle of the picture, with the stage bringing the mails and passengers. From the Glen House to the top of Mt. Washington the distance is 7 miles.

Size 62 by 37 inches.

19. Summit of Mt. Washington in the White Mountains.

This picture is taken early in the morning. The "Summit House" is seen to the right, and to the left a party of travellers ascending on horseback. In the background the tops of the surrounding mountains are seen, as floating in a sea of clouds, the sun not yet having commenced to bring its full force to bear upon them. This point is situated 6280 feet above the level of the sea and has a most desolate and dreary appearance — all vegetation is out of the question and the place is accessible only during a few months of the year, and even then the descent is difficult and sometimes dangerous. In clear weather, the view from the summit is glorious, the eye having a scope of almost 100 miles in the direction towards Portland.

Size 48 by 31.

20. The village of Centre Harbor in the State of New Hampshire.

Is situated about 28 miles from the White Mountains and is unsurpassed in rural and quiet beauty. The Winnipiseogee Lake is seen to the right with the swift little steamer "Lady of the Lake." The village has 2 churches, a number of pretty private residences and a very excellent Hotel.

Size 48 by 31 inches.

21. Winnipiseogee Lake.

Taken from the mountains lying back of Centre Harbor village. This picture is taken in the morning, with a storm brewing in the horizon. This lake is 25 miles long and incloses no less than 366 islands, most of course very small. In the foreground are seen children picking berries. To the left the little steamer "Dover."

Size 62 by 37 inches.

22. Squawm Lake.

One mile south of Centre Harbor, at the base of the wellknown Redhill, from which may be obtained one of the finest views in the country.

Size 62 by 37 inches.

23. View of the Hudson River.

Taken from Fort Putnam, near Westpoint. On the opposite shore to the left are seen Breakneck Mountain, Ballhill and the village of Cold Spring, and to the right Crow'snest Mountain. Steamers and sailing vessels in the river.

Size 48 by 31.

24. Cloveroad Valley in the Catskill Mountains.

Taken in the afternoon. Alongside the creek the road leading past "Bracketts House." A farmer's boy is seen driving a flock of sheep and cows home to the stable.

Size 48 by 31.

25. Trenton Falls.

These falls are situated in the state of New York, near the city of Utica, and are much admired for their romantic beauty. The present painting represents the largest of the falls, the "High Fall," which is formed of cascades, altogether of the height of 137 feet.

Size 62 by 37.

26. Choudière Fall in Canada..

9 miles from Quebec, one of the wildest and most picturesque falls in America. The surroundings are quite in harmony with it. The water has a peculiar clear, yellow colour. It is a curious fact that the waters of several of the largest falls in America have a peculiar colour. While the water of the Choudiere Fall is yellow, that of Niagara is green and that of St. Anthony a kind of violet-brown.

Size 62 by 37.

27. View of the Hudson River.

Taken from Cold Spring, looking up towards Newburgh. Time: morning. In the background to the left Crow'snest Mountain and Butter Hill, and to the right Breakneck Mountain and Ball Hill. In the middleground Stonypoint. In the foreground to the left is seen a towboat with a suite of freightboats. To the right the Hudson River Rail Road crossing a bridge.

Size 62 by 37.

28. View of the Atlantic Ocean, taken from Cape May.

Time: afternoon. In the background steamer and sailing vessels. In the foreground gulls and other seabirds.

Size 48 by 31.

29. Natural Bridge of Virginia.

View taken from the West side of the river that runs under the bridge. It is 236 feet high and 70 feet wide inside of the arch. The surrounding country is extremely beautiful.

Size 48 by 31.

Sketches of American Scenery, taken with peculiar regard to the forthcoming illustrated work on America.

---

30. View of Lake George in the State of New York.

In the foreground is seen the landingplace Bolten. In the background to the left Black Mountain, to the right Spruce Mountain ; a little nearer to the right Shelving rock.

31. View of Lake George—

with the mountains on the opposite shore, taken from "Bolten." In the background to the left is seen Brick Mountain, to the right Phelps Mountain. The island to the left in the middleground is Picnic Island, the one to the right Clay Island. The steamer Mineha-ha is seen in the foreground ; also, a party going on a rowing-excursion.

32. View of Lake George—

with Black Mountain and Spruce Mountain in the background to the right, Tongue Mountain in the middle and Hague Mountain to the left. The "Mohican House" at Bolten is seen to the left and the steamer Mineha-ha in the foreground.

33. View of Lake George—

near Bolten, with Tongue Mountain and Hague Mountain in the background and Green Island to the right.

34. View of the Peaks of Otter in Virginia—

5000 feet high. This view is taken at a height of 4000 feet above the level of the sea.

35. View of the Virginia Mountains.

To the left the base of the Peaks of Otter. To the right the road to the village of Buchanan.

36. View of the Hudson River—

seen from Cold Spring. Crow'snest Mountain on the opposite shore. Steamer Thomas Powell just passing.

37. View of Hudson River.

Taken near Cold Spring. To the left is seen Crow'snest Mountain, in the middleground Stonypoint and to the right Butterhill.

38. View of Hudson River—

with Westpoint and Fort Putnam in the background. In the foreground part of the village of Cold Spring.

39. View of the Catskill Mountains—

in the Cloveroad Valley.

40. View of Jefferson Rock in Virginia—

seen from Harper's Ferry.

41. View of Harper's Ferry.

Taken from Jefferson's Rock, the rivers Shenandoah and Potomac in the background; to the right the Canal. In the foreground to the left several buildings, prominent amongst them a Catholic chapel. To the right the Blue Ridge Mountains.

42. View of the Canal at Harper's Ferry.

43. View of the River above "High Fall" at Trenton.

44. View taken from the Arch under the Natural Bridge in Virginia.

45. View of the Bridge at Montmorenci Fall in Canada, below "the Natural Steps."

46. View of the River above Montmorenci Fall.

Taken from the bridge and looking up towards "the Natural Steps."

47. The same.

Taken from the Bridge and looking down toward the Fall.

48. View of the River below Montmorenci Fall—

with Point Levy in the background to the left and Quebec to the right.

49. Falls of St. Anthony.

Seen from Hennepin Island and looking towards Minnesota.

50. View of the City of St. Anthony.

Taken from the shore of the Mississippi, with that part of the Falls, which lies between the City and Hennepin Island. In the background the bridge connecting these. Also the new "Winslow's Hotel."

51. View taken in Cumberland Street, Brooklyn, L. I.

In the foreground an old Long Island farm. In the middleground Flushing Avenue with Brooklyn City Railroad; back of that Wallabout Bay. In the background is seen the City of New York with its shipping, to the left the Brooklyn Navy Yard and to the right the City of Williamsburgh.

52. General View of the Falls of Niagara.

Taken from the Clifton House on the Canada side. In the foreground the landing-place for the row-boats that carry visitors across the river.

53. View of the Great Suspension Bridge—

about 3 miles below the Falls, as seen on descending to the steamer "Maid of the Mist."

54. View of the Rapids—

between Goat Island and Niagara City.

55. View of the Rapids—

taken from Bath Island, looking up towards Lake Erie.

56. The three Sister Islands—

seen from Goat Island. In the background the Canadian coast.

57. The Centre Fall—

seen from Goat Island, on descending the stairs leading below the Centre Fall.

58. River Hotel and the Bath House adjoining it—

as seen from Bath Island.

59. View of the Centre Fall and American Fall—

seen from the "Biddle" stairs.

60. View of the Suspension Bridge—

crossing Niagara river at Lewistown, 7 miles below the Falls, near Lake Ontario.

61. View of the Falls of Niagara—
taken from the American side. In the foreground is the spot, where Photographers usually take their pictures of the Falls.

62. Sketch of the Rapids above the Falls.

63. Sketch of the Rapids below the Falls—
between the Whirlpool and the Suspension Bridge.

64. View of Lake Squawm in New Hampshire.

65. View of Lake Leta in the Mammoth Cave.

66. View of one of the Avenues in the Mammoth Cave.

67. View of Saint Mortar Rock in Connecticut—
eight miles from Westport.

68. View from Niagara—
of a Canal, leading a stream of water from the river above the Falls. From the force of this stream several mills are kept in constant motion.

69. The Centre Fall of Niagara—
seen from below.

70. Mount Washington in the White Mountains—
with "Glen House" in the foreground.

Danish Paintings.

71. View from the Northern part of the peninsular of Jutland in Denmark.

The little river seen in this picture runs all through this peninsular and empties itself into the North Sea. To the left is seen a group of those fine Beech trees, for which Denmark is celebrated. The richness and colour of the foliage will give a fair idea of the natural beauty of that country.—A solitary peasant is seen quietly gliding along in his broad, oldfashioned boat.

72. View of Fredericksburg Castle in Zealand—

the favorite residence of the present king.

73. View of part of the oldest buildings of this Castle—

built in the 16th century. The bridge seen in this picture is called the "S Bridge" from its peculiar form.

74. Wood-scene in the Northern part of Zealand.

75. View of Cape Kullen in Skane in Sweden.

76. View of Skarhult Manor in Skane.

77. View of Lake Gurre in Zealand.

78. View of the City of Kolding in Jutland—

and the ruins of Kolding House, an old castle, built in the times of the first introduction of Christianity into Denmark.

79. View of the City of Wiborg in Jutland.

80. View from the Island of Bornholm in the Baltic—

with the fortress of Christian's Island in the background.

81. Interior View of the Chapel in Cronburg Castle near Elsinore.

82. Fishermens Huts on the Island of Funen at Svendborg Sound.

83. View of the Summerspire—

being the highest point of the celebrated Mountain of Chalk on the island of Moen.

84. Næsbyholm Manor in Skane.

85. The landingplace Banholm at Knuthenborg Manor on the island of Lolland.

86. Wood-scene by Rugtved River in Jutland.

87. A Windmill at Wegeholm Manor in Skane.

88. Group of Trees near Næsbyholm Manor in Skane.

89. View of the "Hammershuus Ruins" on the island of Bornholm.

90. The Gardeners Residence at the Castle of "Jægerspriis" in Zealand.

91. The Castle of Jægerspriis in Zealand.

92. A Bridge crossing the little River Rugtved in Jutland.

93. Wood-scene near Vedbek in Zealand.

94. Castle of Fredensburgh in Zealand.

95. View of the Southern part of Cape Kullen in Sweden.

96. Entrance to a Village-Cemetery on the island of Zealand.

97. View of one of the principal Farm buildings, belonging to the Manor of Næsbyholm in Skane.

98. View of another Farm building, belonging to the same Manor.

99. Coast-scene on the island of Bornholm.

100. The interior of Lyngby Church in Zealand.

Monday & Tuesday Even'gs, Oct. 29th & 30th,

AT SEVEN O'CLOCK.

CATALOGUE

OF A

Choice Private Collection

OF

FINE OIL PAINTINGS

(ANCIENT AND MODERN),

Comprising many Originals by Celebrated Ancient and Modern Artists, and some extremely fine copies of the works of Old Masters, embracing many

GEMS OF ART.

A large portion of them are in rich gilt frames.

To be Sold at Auction

(*Without Reserve*),

ON MONDAY AND TUESDAY EVENINGS,

October 29th and 30th, 1860,

BY

BANGS, MERWIN & CO.

AT THE

IRVING BUILDINGS,

594 & 596 Broadway.

SALE TO COMMENCE AT SEVEN O'CLOCK, PRECISELY.

☞ Gentlemen who cannot attend may have their orders to purchase executed by the Auctioneers.

Catalogue of Paintings.

No.

1 STONING OF ST. STEPHEN,
Size, 26x19 inches.

2 BRITANNIA,
Size, 33x29 inches.

3 ST. MARK,
Size, 20x16 inches.

4 ST. PETER,
Size, 20x15 inches.

5 PETER THE MARTYR,
Size, 27x20 inches.

6 SWISS LANDSCAPE,
Size, 19x15 inches.

7 ELIZABETH OF HUNGARY, distributing Alms. Le Seur.
Size, 19x17 inches.

8 BATTLE between the Turks and Austrians. Heulenberg.
Size, 25x18 inches.

9 MADONNA,
Size, 20x16 inches.

10 BOAR HUNT—School of Snyders.
Size, 48x32 inches.

11 COMPANION— do.
Size, 48x32 inches.

12 ANGEL GABRIEL, thick panel, fine mediæval.
Size, 20x17 inches.

13 LANDSCAPE AND FIGURES, fine Italian.
Size, 28x21 inches.

14 LANDSCAPE AND ARCHITECTURE. Peneni.
Size, 37x30 inches.

15 JOHN QUINCY ADAMS, from copy of Stuart's Picture. Horn.

Size, 26x22 inches.

16 LANDSCAPE AND MARINE. Jos. Vernet.

Size, 36x30 inches.

17 BEN. FRANKLIN. A fine copy of the original picture by Greuze. J. L. Dick.

Size, 27x23 inches.

18 VIEW OFF NEWPORT, R. I. Jesse Talbot.

Size, 34x24 inches.

19 ITALIAN LANDSCAPE. Lucatelli.

Size, 48x26 inches.

20 COMPANION. do.

Size, 48x26 inches.

21 MOSES. Spagnoletto.

Size, 30x26 inches.

22 SHEPHERD AND SHEPHERDESS. Lancret. Cost originally in Paris, 4,000 francs.

Size, 44x24 inches.

23 LADY SCOTT, Daughter of the Earl of Montague. Sir Godfrey Kneller. Signed. Carved frame.

Size, 29x23 inches.

24 DUTCH INTERIOR. Hemskirk.

Size, 32x24 inches.

25 LANDSCAPE AND CATTLE. Moucheron.

Size, 24x19 inches.

26 CAISTER CASTLE, near Gt. Yarmouth.

Size, 24x19 inches.

27 CHILDREN PLAYING. Sir James Thornhill.

Size, 70x19 inches.

28 EZEKIEL KNAPP, the last of Washington's Life Guards. From life.

Size, 20x16 inches.

29 CRUCIFIXION—School of Vandyck.

Size, 23x19 inches.

30 CARDINAL FESCHE. Fine Portrait.

Size, 20x16 inches.

31 SUNSET NEAR MUNICH. Geotze.

Size, 23x15 inches.

32 CREATION. Hondekooter. A fine gallery picture.

33 MONKS OF MT. ST. BERNARD. Garnier.
Size, 19x16 inches.

34 LANDSCAPE AND FIGURES. Zucherelli.
Size, 28x20 inches.

35 MADONNA. School of Carlo Dolci.
Size, 26x20 inches.

36 LANDSCAPE. Burford.
Size, 21x18 inches.

37 HOLY FAMILY. Fine old copy of Raphael.
Size, 21x18 inches.

38 SENECA HEAD. Battoni.
Size, 20x16 inches.

39 SPANISH BEGGAR-WOMAN. Zurberan.
Size, 21x18 inches.

40 LANDSCAPE. Burford.
Size, 20x14 inches.

41 VIRGIN. Carlo Dolci.
Size, 19x14 inches.

42 LANDSCAPE, on Panel. Scott.
Size, 20x14 inches.

43 CAVALIER AND BEGGAR. Morales. Signed.
Size, 46x27 inches.

44 CRUCIFIXION, on Panel. School of Rubens.
Size, 43x29 inches.

45 POPE PIUS IX. Fine Portrait.
Size, 24x18 inches.

46 DIOGENES IN SEARCH OF AN HONEST MAN. Ferdinand Bol.
Size, 34x26 inches.

47 MOCKING OF CHRIST. Carravaggio.
Size, 40x36 inches.

48 FINE ITALIAN LANDSCAPE. G. Poussan.
Size, 50x40 inches.

49 LANDSCAPE AND RUINS. Liston, of London.
Size, 54x36 inches.

50 VENUS AND MARS. Vandyck.
Size, 50x40 inches.

51 FLOWER GIRL. Boucher.
Size, 34x24 inches.

52 ACTEON AND DIANA. Very old.
Size, 38x24 inches.

53 ST. FRANCIS XAVIER BAPTIZING THE AFRICAN. Very fine.
Size, 34x27 inches.

54 WINTER OLD MAN,
Size, 32x27 inches.

55 LANDSCAPE STORM. Van Uden.
Size, 32x28 inches.

56 RETURN FROM MOSCOW. Garnier.
Size, 32x25 inches.

57 NAILING TO THE CROSS. Fine old picture.
Size, 31x25 inches.

58 TURKEY FIGHT. Caro. Signed.
Size, 38x30 inches.

59 VIRGIN, CHILD, AND ANGELS. Guido.
Size, 30x22 inches.

60 ST. JEROME. Le Seur.
Size, 29x22 inches.

61 WINTER. Fine old painting.
Size, 36x28 inches.

62 ITALIAN LANDSCAPE—Day. Very fine.
Size, 38x24 inches.

63 COMPANION—Night. Very fine.
Size, 38x24 inches.

64 BACCHUS,
Size, 32x27 inches.

65 ANGEL AND JOSEPH,
Size, 26x21 inches.

66 MRS. SIDDONS—Harlow, pupil of Sir Thomas Lawrence,
Size, 27x21 inches.

67 DUCHESS OF BEDFORD AS AN ABBESS—Jansens,
Size, 28x21 inches.

68 EAGLE AND TORTOISE—Fyt,
Size, 30x24 inches.

69 A BURGOMASTER,
Size, 32x27 inches.

70 DON JUAN THE CID,
Size, 27x20 inches.

71 SPANISH GIRL—Horn,
Size, 20x16 inches.

72 SAMPSON—School of Carracci,
Size, 48x40 inches.

73 FLOWER PIECE—Baptist,
Size, 48x38 inches.

74 ELIZABETH OF BOHEMIA—Zuchero,
Size, 52x42 inches.

75 VENETIAN LANDSCAPE,
Size, 52x42 inches.

76 WHITE BOYS—Hugh Frazer, H. R. A.,
Size, 30x24 inches.

77 FLEMISH LANDSCAPE—Van Bemmel,
Size, 36x32 inches.

78 COMPANION do.
Size, 36x32 inches.

79 HOLY FAMILY—Perugino,
Size, 44x34 inches.

80 ST. PETER—Spagnoletto,
Size, 40x30 inches.

81 CHARLES I.—Oldstone,
Size, 30x24 inches.

82 SEAPORT IN THE LEVANT—Van Falens,
Size, 42x32 inches.

83 OLD ITALIAN LANDSCAPE,
Size, 36x32 inches.

84 FIGURES AND ANIMALS—Rosa De Tivoli,
Size, 34x28 inches.

85 FRUIT, FLOWERS, AND BIRDS—De Heen,
Size, 36x28 inches.

86 CHRIST IN THE GARDEN,
Size, 33x28 inches.

87 FRUIT PIECE—De Heen,
Size, 36x28 inches.

88 PORTRAIT OF A LADY—Horn,
Size, 52x40 inches.

89 CHARITY—Giorgione,
Size, 50x44 inches.

90 ELIJAH THE PROPHET RAISING THE DEAD CHILD,
Size, 48x38 inches.

91 FRUIT PIECE—Roesen,
Size, 24x20 inches.

92 BEGGAR BOY—After Murillo,
Size, 24x20 inches.

93 LANDSCAPE AND FIGURES ON PANEL—Mompert,
Size, 26x20 inches

94 CARDINAL BORGIA,
Size, 36x28 inches.

95 OLD ITALIAN LANDSCAPE,
Size, 30x23 inches.

96 FIGURES AND ANIMALS—Berghem,
Size, 28x21 inches.

97 OLD ITALIAN LANDSCAPE,
Size, 34x24 inches.

98 ST. FRANCIS XAVIER,
Size, 36x24 inches.

99 TWO SAINTS,
Size, 36x27 inches.

100 STAG HUNT—Rosa De Tivoli.
Size, 36x27 inches.

101 ST. FRANCIS—Alonzo Cano, from the collection of Louis Phillippe,
Size, 40x30 inches.

102 VIEW NEAR ROME,
Size, 34x31 inches.

103 ITALIAN SEAPORT,
Size, 50x40 inches.

104 SAMPSON AND DELILAH,
Size, 42x40 inches.

105 ALMIGHTY AND ANGELS—Albano.
Size, 24x18 inches.

106 FIGURES AND ANIMALS—Fine copy of Rosa De Tivoli.
Size, 24x19 inches.

107 MADONNA—Sassafarratti.
Size, 24x20 inches.

108 BOCCACCIO—By himself.
Size, 25x20 inches.

109 ASCENSION OF THE VIRGIN,
Size, 32x23 inches.

110 HARVEST SCENE—Jaquemot, signed,
Size, 32x26 inches.

111 CARDINAL MAZARIN,
Size, 27x20 inches.

112 OLD ITALIAN LANDSCAPE,
Size, 30x25 inches.

113 ST. FRANCIS, on Panel, Mediævel.
Size, 28x21 inches.

114 WATER CARRIER—Very old.
Size, 34x28 inches.

115 VERTUMULLES AND POMONA.
Size, 40x34 inches

116 QUACK DOCTOR—Fine old Spanish painting from the "Forbes" collection.

117 WATER COLOR, FRUIT—Miss Brown.
Size, 16x12 inches.

118 VIEW ON THE CATSKILLS—Heyde.
Size, 20x16 inches.

119 COMPANION, do.
Size, 20x16 inches.

120 MARINE BAY OF N. Y.,
Size, 24x14 inches.

121 TWO FIGURES, thick panel—Mediævel.
Size, 15x11 inches.

122 EFFECT OF LIGHT, AGED COUPLE—Schalken.
Size, 17x12 inches.

123 VIEW ON THE RHINE,
Size, 19x14 inches.

124 HERODIAS AND HEAD OF JOHN THE BAPTIST,
Size, 18x14 inches.

125 JAMES FIGG, first Champion of the British Prize Ring—Wm. Hogarth.
Size, 11x10 inches.

126 FRUIT, on PANEL—Morie.
Size, 12x10 inches.

127 ISLE OF WIGHT—Anderson, Pupil of Geo. Morland.
Size, 17x10 inches.

128 LANDSCAPE, on Panel—Charmile.
Size, 18x12 inches.

129 COMPANION, do. do.
Size, 18x12 inches.

130 SAMPSON AND PHILISTINES,
Size, 15x12 inches.

131 LANDSCAPE, on Panel—Scott.
Size, 16x12 inches.

132 CATHERINE OF RUSSIA,
Size, 12x10 inches.

133 NEWTOWN CREEK—Doratt.
Size, 17x11 inches.

134 SLEEPING BOY, on Panel—Georgione.
Size, 16x12 inches.

135 HOBOKEN IN 1836, on Panel—Doratt.
Size, 19x12 inches.

136 BIRDS—H. B. Chalon, signed.
Size, 18x12 inches.

137 REMBRANDT'S MILL,
Size, 14x11 inches.

138 FIGURES AND ANIMALS—Rathbone.
Size, 11x10 inches.

139 LANDSCAPE—Brown.
Size, 17x12 inches.

140 DUTCH INTERIOR—Munsser, signed.
Size, 9x7 inches.

141 JEWISH HIGH PRIEST,
Size, 20x11 inches.

142 SPANISH SEAPORT AND BANDITTI—Velasquez.
Size, 22x15 inches.

143 ARTIST'S STUDIO, on Panel—Charmile.
Size, 17x13 inches.

*143 FIGURES AND ANIMALS—Rosa De Tivoli.
Size, 15x13 inches.

144 ADMINISTERING THE SACRAMENT—Stoddart, fine.
Size, 13x10 inches.

145 TRIUMPH OF LOVE—Domenichino.
Size, 16x11 inches.

146 VIEW ON HUDSON—Leonori.
Size, 17x14 inches.

147 RIVER VIEW—De Fleury.
Size, 20x16 inches.

148 CHRIST AND DISCIPLES, on Panel—Francisco Mola.
Size, 15x12 inches.

149 MUSIC PARTY, on Panel—Watteau.

150 LANDSCAPE, on Panel—Paul Bril.
Size, 18x16 inches.

151 LANDSCAPE AND FIGURES, on Panel—Mompert.
Size, 23x18 inches.

152 WOOD SCENE—Heyde, signed.
Size, 27x19 inches.

153 ST. PAUL, small.
Size, 11x9 inches.

154 LANDSCAPE AND DOGS,
Size, 9x7 inches.

155 DO. AND FRUIT, companion.
Size, 10x8 inches.

156 JOSEPH AND POTIPHAR'S WIFE,
Size, 30x28 inches.

157 MARINE STORM—CALLED TEMPESTA—Peter Moline.
Size, 23x18 inches.

158 BIRDS, FLOWERS AND FRUIT—F. Blake.
Size, 27x20 inches.

159 WINTER SCENE—Geotze.
Size, 25x21 inches.

160 RELIGIOUS SUBJECT,
Size, 32x28 inches.

161 HEAD OF VENUS—Tintoretto.
Size, 20x16 inches.

162 FLOWERS, small.
Size, 12x8 inches.

163 MACREADY—Drummond.
Size, 30x25 inches.

164 ADIRONDACK—Jesse Talbot.
Size, 18x12 inches.

165 DUTCH BOORS,
Size, 20x15 inches.

166 MOONLIGHT,
Size, 18x14 inches.

167 LANDSCAPE—Burton Bodwin.
Size, 26x19 inches.

168 VIEW IN THE CATSKILLS—Heyde.
Size, 24x16 inches.

169 CITY ON FIRE—Vanderpoel.
Size, 26x19 inches.

170 MISS STEVENS, of Hoboken—Doughty.
Size, 14x12 inches.

171 FRUIT AND BIRDS—French.
Size, 21x15 inches.

172 DON QUIXOTE AND HIS DULCENA—Godin, signed.
Size, 11x9 inches.

173 FLEMISH LANDSCAPE—Both.
Size, 17x13 inches.

174 FRENCH LANDSCAPE,
Size, 26x20 inches.

175 RABBITS AND FLOWERS,
Size, 36x32 inches.

176 PORTRAIT OF A VENETIAN LADY,
Size, 18x14 inches.

177 VIEW ON THE RIVER DORT,
Size, 10x9 inches.

178 MOONLIGHT. Vandernier.
Size 12x9 inches.

179 PETER THE HERMIT,

Size, 21x13 inches.

180 LANDSCAPE. Gebhardt—Signed.

Size, 17x11 inches.

181 FISH WOMAN. Bogmann—Signed.

Size, 9x8 inches.

182 ST. LUCIA. On copper. Mediæval.

Size, 7x6 inches.

183 SUNSET. Niemann.

Oval.

184 EFFECT OF LIGHT. Schalken.

Size, 8x6 inches.

185 DRYBURG ABBEY.

Size, 11x8 inches.

186 HEAD OF GIRL. G. Dow.

Size, 8x7 inches.

187 CHRIST BEARING THE CROSS. Spanish. Very curious.

Size, 31x24 inches.

188 LANDSCAPE. Rosa De Tivoli.

Size, 14x12 inches.

189 MAN AND PIGEONS. Greuze.

Size, 28x18 inches.

190 RUINS AND FIGURES. Peneni.

Size, 24x16 inches.

191 VIEW ON THE LEVANT,

Size, 26x12 inches.

192 LANDSCAPE AND INDIAN,

Size, 16x12 inches.

193 SEAPORT,

Size, ————

194 LANDSCAPE, Knapp—Signed.

Oval.

195 ITALIAN LANDSCAPE AND BANDITTI,

Size, 24x12 inches.

196 COMPANION Do.

Size, 24x12 inches.

197 BATTLE PIECE. Fine old Painting.

Size, 16x14 inches.

198 HUNTERS IN THE FOREST. Finkeboom.

Size, 16x12 inches.

199 VIEW IN THE ALPS. Geotze.

Size, 12x12 inches.

200 FLEMISH INTERIOR. Ossenbock.

Size, 15x12 inches.

201 SEA-VIEW—CUTTER UNDER SAIL.

202 VIEW ON THE HUDSON RIVER.

203 LANDSCAPE.—BRIDGES.

204 DO. HORSES DRINKING.

COLE'S VOYAGE OF LIFE.—Copies.

205 CHILDHOOD.

206 YOUTH.

207 MANHOOD.

208 OLD AGE.

No. 3665.

HENRY H. LEEDS & CO., AUCTIONEERS.

Store, 23 Nassau Street.

CATALOGUE OF

A Superb Collection of

PICTURES,

The property of MR. J. P. BEAUMONT,

(Who is leaving for Europe,)

Comprising 210 specimens of paintings by artists of celebrity, including the extraordinary work of art

A NIGHT MARKET AT THE HAGUE,

BY P. VAN SCHENDEL,

"THE STORY OF THE YEAR,"

An unique assemblage of paintings, representing the 12 months of the year, exquisitely finished from nature.

SHEEP AND LAMBS,

one of the latest and best works by

EUGENE VERBOECKHOVEN

TOGETHER

With a numerous collection of High Class works of art selected by the proprietor from various Studios and Art Exhibitions in Europe, which will be sold under guarantee of originality to be made satisfactory to the purchaser.

TO BE SOLD

By HENRY H. LEEDS & CO.,

On the Evenings of

THURSDAY 7th and FRIDAY 8th of JUNE, 1860,

At half-past 7 o'Clock Each Evening,

IN THE GALLERIES OF THE

IRVING BUILDING, No. 594 Broadway,

Where they will be exhibited one week previous to the sale, with Catalogue.

TERMS, CASH, CURRENT FUNDS.

A deposit will be required from all purchasers at the option of the Auctioneer, which deposit shall apply to all Goods purchased at this sale.

All purchases must be paid for within twenty-four hours from the day of sale, or the deposit will be forfeited and the sale annulled, or the Goods re-sold for account of the purchaser, at the option of the Auctioneer.

POLHEMUS & DE VRIES, Catalogue and Job Printers, 66 Courtlandt Street, New-York.

CATALOGUE.

NOTICE.

The Paintings in the following Catalogue to which an asterisk, (*) is prefixed having been purchased direct from the respective artists for this collection, a certificate of their authenticity and originality will be given to the purchaser in such form as may be desired.

N. B.—In order to accommodate those who may desire frames of their own selecting, the paintings will be sold separate and the frames may be taken or left, at pleasure. But as an inducement to purchasers they will be charged, if taken, at a price much less than the cost, and which may be learned by applying to the clerk at the desk who will also announce it at time of sale.

---

1 to 5 Five Paintings, (various subjects.)

UNKNOWN.

6 Don Quixotte in search of Adventures.

MAITLAND.

7 View of Roslyn Castle.

VICAT COLE, JR.

8 A Landscape.

L. REDIG.

9 The Old Mill.

A. CORNET, of Antwerp.

10 The Flower Basket.

VINCENT

*11 Landscape with Figures.

DESAN.

*12 Landscape with Cattle.

BARNES.

*13 The Young Fisherman.

A. DELAYER.

14 Landscape.

P. DIELMANS.

15 Landscape Figures.

H. STEVENS.

16 On the Terrace.

UNKNOWN.

17 Going to Market.

BOULANGER.

*18 River View.

VICTOR D'ARTIGNAN.

19 The Gardener's Daughter.

LARA.

20 Dover Cliffs with Fishermen.

21 do. do (to match.

CIPRIANI.

22 Teaching the Infant.

UNKNOWN.

23 A Head.

E. LINNIG.

24 Landscape with Figures.

A. BAKER.

*25 Study from Nature.

*26 Landscape with Sheep.

GREUZE.

27 Head of a Young Girl.

BRUEGHEL AND VAN BALEN.

28 The Repose of the Holy Family.

WALTER WILLIAMS.
The Figures by W. J. SHAYER.

*29 Haymaking.

*30 The Dairy Farm, (Companion.)

ADAM BARLAND.

*31 Landscape with Figures.

A. CORNET.

*32 The Game of Chess.

HENRI DILLENS.

*33 Children Blowing Bubbles.

*34 A Domestic Scene, (to match 33.)

C. LEYCKERT, of Holland.

*35 A view in the Hague.

CRUICKSHANK.

*36 The Forsaken Nest, (water color.)

P. BECKER.

37 A Landscape, (water color)

WM. SHAYER, SEN.

*38 View on the Sea Shore, with Fishermen &c.

Painted to order for this collection, and one of the latest works of this celebrated artist.

H. C. SHAYER.

*39 View of Netby Abbey, with Cattle in the foreground.

Ordered as a Companion to the above.

G. FORSTER. (Dusseldorff School.)

*40 A rich Fruit Piece.

ED. ETTLINGER.

41 Portrait of Andreas Hofer, the Hero of the Tyrol.

PRUDHON.

42 The Fairy Sprite.

J. HORLOR.

*43 The Timber Wagon.

HENRIETTE RONNER.

*44 A Dog with Game.

*45 The Guardian

H. J. BODDINGTON.

*46 The Stepping Stones,

A brilliant specimen of this favorite artist, executed to Mr. Beaumont's order during the past year.

J. HORLOR.

*47 Landscape with Figures

VICKERS.

*48 Birkdale Park

CARTER, of London.

*49 View on the Severn

MADAME VAN MARCKE.

*50 A superb Flower Piece

A beautifully appropriate ornament for a dining room. It has been considered the *masterpiece* of this celebrated Lady Artist, now deceased, and was acquired for this collection the past summer after a two years negotiation.

HENRI.

51 A Female Hand, (richly colored.)

COENE, of Brussels,
The Figures by ROBBE.

52 A Landscape with Figures.

VINCENT.

53 The Artist's Studio.

AMICONI.

54 The Madonna.

H. DITDORT.

55 A Fine Interior.

G. CHAPMAN, Pupil of J. B. Pyne.

*56 Bacherack on the Rhine.

MONPEZAT.

57 A Spaniel.

ELLENRIETHER.

58 Head of a Boy

J. COENE.

*59 Landscape with Figures

CARTER.

60 Landscape with Figures

G. FORSTER.

*61 Grapes, Peaches, &c.
Superbly painted.

C. F. BENDORP.

*62 The Pet Spaniel
A fine Cabinet Interior.

L. G. WOOD.

63 The Brookside (Water Color.)

64 Village Scene (Water Color.)

C. WILLS.

65 Old Temple Bar, London (Water Color.)

C. HOLT.

*66 Children at Play

CANTINEAU.

*67 A Flemish Peasant Family

J. HANFF, (Munich School.)

*68 Girl with Doves

C. JONXIS.

*69 Moonlight on the Rhine

F. VAN SEVERDONCK, Pupil of E. Verboeckhoven.

*70 Victor and Vanquished

N. RIEGEN.

*71 View on a River in Holland

*71½ The Companion Picture

THOS. EARL.

72 Head of a Spaniel

A. KRUSEMAN.

73 A Beautiful Winter Scene

SIMMONDS.

74 Returning from Market

VAN STRY, of Holland.

75 A Landscape with Cows, &c

F. VERHEYDEN.

*76 Noonday Repose

J. F. HERRING, JR.

*77 The Farm Yard

*78 Watering Horses

A. STACHE.

*79 The Treasured Miniature

The following 19 Pictures are by Artists of the Old School, a portion of which have been for upwards of twenty years in Mr. Beaumont's possession, and are supposed to be original.

VAN OSS.

80 Flowers

Exquisitely finished.

PALMA.

81 Madonna and Child

RYSBRACK.

82 The Rape of Europa

BOURGUIGNON.

83 Joshua Commanding the Sun

VENITIAN SCHOOL.

84 The Golden Age

LUCAS GIORDANO.

85 Susannah and the Elders

ROLAND SAVERY.

86 Birds and Animals

MOLINAER.

87 A Village Festival

D. TENIERS, The Elder.

88 A Winter Landscape

PANNINI.

89 Ruined Architecture

ALESSANDRINI.

90 Landscape and Figures

GUERCINO.

91 Time Holding his Scythe

PELLEGRINI.

92 Joan of Arc Receiving the Sword

ALONZO CANO.

93 Madonna and Child

SPANISH SCHOOL.

94 The Flight into Egypt

DAHLENS.

95 Landscape and Figures

JACOB JORDAENS.

96 The Holy Family

PETER STOOP.

97 A Horseman

D. TENIERS, JR.

98 Landscape and Figures

F. CRABEILS.

99 A Fishing Party

C. HERTZ.

100 West Indian Birds, (water color.)

L. G. WOOD.

101 Village Scene, (water color.)

102 Composition, (water color.)

CRANCH.

103 A Horse, (water color.)

ANDREWS.

104 Scene in a Garden

DESAN.

*105 Landscape with Cattle

DE CAUWER.

*106 Old and Young

*107 Disputation

G. SHALDERS.

*108 Harvesting

*109 The Sand Cart, (match to 108)

R. H. JENNINGS.

*110 Children Gathering Blackberries

A. CORNET.

*111 A Young Girl

F. VAN SEVERDONCK.

*112 The Combatants

KEARNEY.

*113 Highland Mary

A. VROLYK.

*114 The Watermill

J. E. MEADOWS.

*115 Landscape and Figures

HOPPENBROWER.

*116 Evening on the River

C. ROSSITER, of London.

*117 The Bird's Nest

W. BROMLEY, of London.

*118 Children with Birds in a Cage

HUGHES.

*119 The Old Homestead

*120 A Watermill

MONTFORT.

121 At the Fountain

KLOMBECK.

122 The Forest Side

A. CORNET.

*123 Returned from Market

VAN BREE.

124 Charles the 1st and his Children

JOS. CORRENS.

*125 Returning from the Garden

SOMERS.

*126 A Village Fête

A. CORNET.

*127 Pensiveness

L. TESSON.

128 On the French Coast

G. FORSTER.

*129 A Fruitpiece

*130 do. (Companion.)

C. SCHUTZ.

131 Landscape with Figures

132 do do (Match Picture.)

GEORGE COLE.

*133 View on the River Conway

*134 Welsh Mountain Scenery

The above pair of Landscapes have been much admired and studied by artists since their arrival in this country. They were selected on account of their exceeding beauty from the late Exhibition of the Society of British Artists in London, where the artist enjoys a high reputation.

WALTER WILLIAMS.
The Figures by W. J. SHAYER.

*135 A rich Landscape with Cattle and Figures

THEODORE DE HEUVEL, of Brussells.

*136 The Happy Family

Considered the master-piece of the artist, and unsurpassable for delicacy of pencilling and truth to nature. It has but recently been received in this collection, being the result of a commission given nearly two years previously.

H. C. SHAYER.

*137 The Gypsy Camp

*138 Farmers Nooning

J. HORLOR.

*139 Landscape with Figures

P. J. NOEL, 1817.

140 View in Amsterdam

It requires the aid of a magnifier to show fully the wonderful delicacy of pencilling in this picture. The artist died in 1822, and his works have been much sought for as objects of curiosity by collectors. Before making the purchase the present proprietor took pains to ascertain the truth of what was stated to him, viz: that there was but one other picture of this artist known to be for sale; that now in the collection of the late Burgermaster Vanderschrieck in Louvain, which is somewhat larger.

ADAM BARLAND.

*141 Forest Scenery

WM. SHAYER, Sen'r.

*142 A Coast Scene

One of the happiest and most agreeable specimens of this favorite artist, of cabinet size. The finishing touches to it were given last summer, during a visit of the owner to the artist at his

residence in Hampshire. The old fisherman in the foreground mending his nets, and accompanied by his daughters, form a group which it would be indeed difficult to surpass in masterly treatment.

J. H. S. MANN, Pupil of Baxter.
The Dog by T. EARL.

*143 The Pet Spaniel

J. F. HERRING, Jun'r.

144 A Farm Yard

WM. ANGUS, of Antwerp.

*145 Rural Felicity

HENDERSON.

*146 Children and Donkey

F. VERHEYDEN.

*147 The Invitation

F. VAN SEVERDONCK.

*148 Landscape with Sheep, &c.

*149 do. with Fowls, &c. (Companion to 148.)

C. ROSSITER, of London.

*150 Catching Shrimps

KLUYVER.

*151 View in Holland

G. FORSTER.

*152 A Glass of Wine with Fruit

HENRIETTE RONNER.

*153 The Vegetable Cart

*154 A Pointer

G. SHALDERS.

*155 View in Scotland

HULK, of the Hague.

*156 A Stiff Breeze

P. VAN SCHENDEL.

*157 A Night Market at the Hugue

This is the second work of this artist (who is understood to surpass all who have gone before him in his peculiar department of art) which Mr. Beaumont has had the satisfaction of introducing to the notice of our connoisseurs. The first one, painted in 1857, now forms a centre of attraction in one of the most select cabinets of this city. The present one was finished during the past year. In the great collection of the late Lord Northwick, sold at Cheltenham in July last, was a painting by this artist, small, and painted some twenty years ago, before he had attained his present power and excellence. It was given the place of honor in the middle of one of the apartments alongside of Leslie's "Columbus and the Egg," and attached to the picture was a letter from the nobleman to his steward at the time of its purchase, written in a playful vein, as follows: "I send you a picture to be taken great care of until my return, as it is rather an expensive affair, but I bought it as a matter of economy, for we shall hardly need a light in the house." The picture realized under the hammer of Mr. Philips 257 guineas.

GEORGE COLE.

*158 The Pool, with Cattle at Water

(Signed) THOS. DOUGHTY.

158a Grand Landscape, "The Flight into Egypt."

Painted to order in 1830, and one of his very best pictures. The written guarantee of the artist accompanies the picture. It was sold in Philadelphia, at the executor's sale of the gentleman for whom it was painted, for $1,000.

F. CRABEILS.

*159 The Cheateau Park

SIDNEY R. PERCY.

*160 Among the Welsh Mountains

H. J. BODDINGTON.

*161 View in Wales, From Nature

WALTER WILLIAMS.

The Figures by W. J. SHAYER.

*162 Evenings on the Tames

GEORGE SHALDERS.

*163 Wecklow Mountains, Morning

*164 The Farm, Evening

EDWIN BODDINGTON.

The Figures by H. J. BODDINGTON.

*165 Leaving the Village Church

*166 View on the Thames

KING, of London.

167 A River View

168 do (Companion.)

HENDERSON.

*169 The Shower

TH. DE HEUVEL.

170 A Peasant of Brittany

J. F. HERRING, Sen'r.

*171 Portrait of the Celebrated Racer "Bloomsburg"

G. ARMFIELD.

*172 Setter Dogs

DE MARTELAERE.

*173 Landscape with Figures

H. C. SHAYER.

*174 A Rustic Scene

GEORGE COLE.

175 A Landscape Study from Nature

ADAM BARLAND.

*176 Landscape and Figures

BUCHANAN.

177 Lough Long, Scotland

J. WILSON.

178 Landscape with Figures

O'CONNER.

179 Landscape with Figures

CARPENTERO.

*180 Teaching the Infant

H. SCHAEFFER.

181 A Cattle Piece

EUGENE VERBOECKHOVEN.

*182 Sheep and Lambs with Poultry

One of the latest and most successful works of this renowned artist, from whom it has been received quite recently. It was ordered in August last, as a companion picture to one then purchased, and which is now admired as a leading gem of art in one of the choicest collections of the city.

F. KEILHOFF.

*183 Landscape with Cattle

A very remarkable work of art, recalling to mind the style of Troyon, but with a somewhat lighter and more delicate mode of pencilling.

A. CORNET.

*183½ Rustic Figures, Water Color

A. KRUSEMAN.

*184 to 195 "The Story of the Year."

A series of paintings representing the twelve months of the year. An autograph letter from the artist to Mr. Beaumont in relation to which will be handed to the purchaser by Mr. Leeds. The translation is as follows:

"Brussells, 22d August, 1859.—Mr. Beaumont, herewith are the paintings about which I have spoken to you. They are a series of the 12 months of the year, a colleetion which I believe are *unique* of the kind, at least I have never seen them painted by any other artist.

All these compositions I have painted during my sojourn in Holland, and even to the smallest details they are from nature.

You will see, better than I can tell you, the time and the study which they have cost me. Could I have foreseen in advance the difficulties which I should have to encounter, certainly I should not have commenced them. Also, many times I was on the point of renouncing the undertaking, but in renewing my efforts I arrived finally at their accomplishment.

Examine them and you will oblige me infinitely by letting me know your observations.

The pictures have as yet been shown to no one here, and there exists of them neither copies nor repetitions. Waiting your answer I have the honor to salute you with a perfect consideration. A. KRUSEMAN."

F. VAN SEVERDONCK, (Pupil of E. Verboeckhoven.)

196 Landscape with Sheep, &c.

ANTONISSEN.

197 Diana, Goddess of the Chase

198 Apollo and Mida

199 Hunting the Wild Boar, The Pastoral Age.

The above three paintings were purchased some years since on the dismantling of a chateau, of one of the apartments in which they formed the chief ornament. The artist was the master of the celebrated Ommeganck.

P. KIERS, (of Amsterdam.)

*200 The Church Porch

F. VAN SEVERDONCK.

*201 A Cat with Kittens

A. CORNET.

**202 Rubens' First Wife

The chair on which she leans is copied from the one now in the Museum of Antwerp, which the great Flemish master used in his studio.

L. DE BEUL.

203 Children's Sports

204 do.

H. BART.

*205 Sheep and Goats

F. CANTINEAU.

*206 An Interior

MERTENS.

*207 Girl with Flower Basket

KEILHOFF.

*208 Landscape with Figures

DOMELHUYSEN.

*209 A Marine, Calm

A. CARABIN.

*210 View in Leyden

HENRY H. LEEDS & CO.,

Auctioneers.

PRESERVE THIS CATALOGUE FOR USE AT SALE.

CATALOGUE

OF A COLLECTION OF

Valuable Original Oil Paintings,

TO BE SOLD BY AUCTION,

BY

LEONARD & CO.,

ON

FRIDAY, MAY 26th, at 11 o'clock,

In the Book Room, Over the Store 49 Tremont Street, Boston,

THE PROPERTY OF MR. WM. BEEBE.

THE COLLECTION CONSISTS OF CABINET WORKS OF ART BY EMINENT LIVING ARTISTS OF THE FRENCH, ENGLISH AND GERMAN SCHOOLS, AND A FEW CHOICE AND RARE ORIGINALS BY THE OLD MASTERS. AMONGST THEM IS ONE OF THE BEST WORKS OF GILBERT STUART, AND A FINE PORTRAIT BY ELLIOTT OF NEW YORK.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, 34 SCHOOL STREET.
1865.

CATALOGUE.

NOTICE.

To prevent confusion and moving about the room on the morning of sale, the Paintings *will be taken down one hour before the sale commences* and placed in rotation for the auctioneer. The boxes that protect the frames do not go with them. *The frames will be charged at the manufacturers' prices*, the second hand ones half the cost.

1 LANDSCAPE, WITH FISHERMEN. English School. *Signed, J. Northcote.*

2 LANDSCAPE. Flemish School. " *T. Taus.*

3 WINTER. " " " *De Bruyn.*

4 LANDSCAPE. Old Flemish School. " *Paul Ferg.*

5 THE SNOW FLURRY. American,—Copy. " *Geo. Hall.*

6 LANDSCAPE. Early Flemish School. *J. Asselyn.*

7 REPOSE. English School. " *A. Morris, Jr.*
From the Suffolk St. Gallery. See his address painted on back of Picture.

8 PORTRAIT OF A LADY OF THE COURT OF HENRY VIII., *Holbein.*

9 THE VILLAGE OF DU CELLES, Namur, France. French School. *Signed, C. H. Ligny*, 1860.

10 MARINE SUNSET. Belgian School. *Signed, Hendricks.*

11 THE PROMENADE. American School. " *Chapman.*

12 LANDSCAPE. Flemish. *Signed, Solomon Ruysdael*, 1665.

13 THE STRAW HAT. American. *C. A. Jenkins, Savannah*, 1856.

14 A FAMILY PIECE. Venetian. *Bassano.*

15 FRUIT. French. *P. Lacroix*, 1864.

16 The Watering Place. *Albert Everdengin. The figures and cattle by N. Berghem.*

17 Landscape. Flemish. *T. Taus.*

Companion to No. 2.

18 Landscape—Italy. English School. Signed—*J. C. Ibbettsen*, 1810.

19 Moonlight on the Scheldt—German. *Sebastian Pether.*

20 The Madonna and Infant Saviour with attendant Angels—Early German School. *Mabuse.*

Jan de Mabuse born at Hainault in 1492, contemporary of Albert Durer.

21 Spring—Italian School. *P. Lawri.*

22 On the Thames, near Eton—English. *Signed—G. A. Williams.*

23 Landscape, Sunset—German, 1650. *Jno. Wildens.*

24 Prof. Mapes—N. Y.—American. *Elliott, of N. Y.*

25 Communipaw—From Jersey City. *Gifford.*

26 Marine, Storm Rising—American. *Signed—Ed. Moran.*

27 do on the Delaware— do " " "

28 A Calm—Early Morning. " *H. Koek Koek.*

29 The Lecture—Belgian. *Signed—De Jong.*

30 Head of a Girl, from the Graces, by Raphael. *Old copy.*

31 Landscape—English. *Signed—Van Willis.*

32 The Chase—English. Reduced picture for the engraver. *Ansdell.*

33 The Italian Emigrant—English. *Hy. Rhodes.*

34 Coast Scene, off Cape Henry, Squall Rising. *Jas. Hamilton, Philadelphia.*

Hamilton is the head of the marine painters in this country.

35 Landscape—Companion to No. 31. *Van Willis.*

36 Louis XIV.—Frame included. *P. Mignard.*

37 Pilot Boat Making Shore—Belgian. *Signed—Kanneman.*

38 On the Shrewsbury River, near Sandy Hook—American School. *Signed Von Beest.*

39 A Dirty Day — Storm Rising. *Hamilton, of Philadelphia.*

40 Near Absecom. *Ed. Moran,* " "

41 See-Saw. *Wyatt.*

Copy from the Picture by Thomas Webster, R. A., in the Queen's Collection.

42 The Wood. French School. *Crepin, pupil of Demarne.*

Companion to No. 12.

43 The Marriage of St. Catherine. American. *Terry.*

44 Departure for the Chase. *J. B. Weenix.*

Signed J. B. W., 1655.

Jno. Baptist Weenix, born at Amsterdam, 1621, pupil of Blœmart, afterwards studied in Rome, where he was struck with the magnificence of the buildings, and introdnced many of them into his best pictures. The works of this able master are very scarce, he having died in the vigor of his life at the age of 39.

45 Off St. Johns, Newfoundland. *Ed. Moran, Philadelphia.*

Moran takes rank with the ablest painters of our country, and by the best judges is called the American Stanfield.

46 The Setter. *Hancock.*

47 The Repose in Egypt of the Holy Family.

Cantarini, (Simon da Pesaro.)

Cantarini, called Simon da Pesaro. Born at Pesaro in 1612. Studied the works of Raffaelle and Domenichino, and became the rival of Guido. Has the Monogram of the Artist and date. From the celebrated collection of James Grimshaw, Esq., New Orleans.

48 Landscape and Sheep. Belgian.

Signed, Coomans, 1863.

49 The Holy Family and St. John. German School.

Johan Zoffany.

Born at Frankfort; went to England 1735; painted the celebrated picture of the Florentine Gallery. Member of the Royal Academy. Died in 1772.

50 Sunset. French School. *C. Francais.*

51 Ship Ashore—Sunset. American. *Ed. Moran.*

52 Companion. " "

53 Mary Magdalene. *Francesco Gessi.*

Born at Bologna in 1588, and one of the ablest scholars of Guido Reni. Died 1649.

54 Landscape near Rouen. French School.

Giradet, pupil of Lambinet.

55 MADONNA AND INFANT SAVIOUR. Italian School.
Pierre Mignard.

Purchased twenty years ago in Rome, under the advice of Freeman the artist. A costly picture.

Pierre Mignard called the Roman, was born at Troyes in 1610 — resided 22 years in Rome and studied the works of Raphael and Del Sarto.

56 FLOWERS AND BIRD. German. *Jno. Baptiste Monnoyer.*

Born at Lisle in 1635; was employed in the palaces of Versailles, Trianon and Marly; afterwards visited England and embellished Montague House, Windsor and Kensington — died in 1699.

57 MADONNA AND INFANT SAVIOUR. Encircled with wreath of flowers. *Guido Bouno of Genoa.*

58 FIRE AT SEA. *E. Moran.*

59 PORTRAIT OF HON. JOHN RHEA, of Tennessee, Member of Congress, 1803 and 1804. *Gilbert Stuart.*

From the collection of the late Rembrandt Peale.

60 THE MARRIAGE OF SAINT CATHERINE. *Onario Marinari.*

"The best pupil of Carlo Dolci."

61 SHEEP, LAMBS AND POULTRY. *Van Severdonck, pupil of Verboeckhoven.*

Painted to order.

62 LANDSCAPE AND FIGURES. *J. Breughel.*

Born at Brussels 1565; died 1642.

63 and 64 A PAIR OF LANDSCAPES. *Edward Moran, of Phila.*

65 WINTER. *A. Zeitter, Frankfort.*

66 SUNSET. *Ed. Moran,* "

67 THE DANCE. *Adrian Van Ostade.*

Signed. A very valuable original.

68 THE MADONNA AND INFANT SAVIOUR. *Carlo Vanloo.*

French School, born at Paris, 1705.

Leonard & Co., Auctioneers.

CATALOGUE

— OF A —

LARGE COLLECTION OF FINE

OIL PAINTINGS

Upwards of 200 in Number;

Which have been selected with great care, and on the most favorable occasions, in France and Germany during the past year; and imported from Europe by Mr. L. A. TOLMAN.

NOW ON EXHIBITION AT

LEONARD & CO.'S GALLERIES,

Nos. 45 & 47 Tremont Street, Boston.

TO BE SOLD BY AUCTION ON

Wednesday & Thursday,

JUNE 28th and 29th.

Sale to commence at 11 o'clock each day.

BOSTON:
PRESS OF S. O. THAYER, OVER BOYLSTON MARKET.
1865.

The Exhibition in the UPPER gallery will commence on MONDAY morning, and continue until the sale on WEDNESDAY.

The Exhibition in the LOWER gallery will commence on TUESDAY morning, and continue until the time of sale on THURSDAY.

☞ *N. B.—The Paintings are sold without the Frames, which may be taken or not, at the option of the purchaser of the paintings. If taken, they will be charged at the manufacturers' lowest prices. They are all well made from seasoned stock, and gilt with the best quality of gold leaf, and warranted as such to the purchaser. The black boxes around the frames, and used for their protection, will be retained.*

☞ **Pictures can be packed and sent in safety to any part of the Country.**

CATALOGUE.

No. 1. Marine and Coast View, by *Chimbaux.*
2. Composition of Flowers, *Diart.*
3. Architectural View in Venice, *Joyant.*
4. Cascade at Tivoli, Italy, *Postelle.*
5. The Young Student, *M. Henri.*
6. Interior of Forest, with Dogs, *Defaux.*
7. Scene on the Ice, *Malbranche.*
8. Chateau on the Loire, *Postelle.*
9. The Difficult Lesson, *Lionardt.*
10. Poultry Yard Scene, *Thibon.*
11. French Cottage Scene, *Gera.*
12. Castle Garden, N. Y. Winter of 1819, *Postelle.*
13. Rustic Beauty, *Winkler.*
14. Landscape, with Animals, *Oulevay.*
15. Environs of Constantinople, *Defaux.*
16. View at Belleville, near Paris, *Ware,* in the manner of *Perret.*
17. The Repose, *M. Giraud.*
18. Woody Landscape, with Cattle, *signed with* Monogram.
19 & 20. Spring and Autumn, by *Daggett.*
21. The Wandering Minstrels, *Lionardt.*
22. Shores of the Mediterranean, a copy of *Claude.*
23. Environs of Rouen in Winter, a choice picture by *Malbranche.*
24. View on the Rhine, *Chimbaux* the elder.
25. Scene in the Poultry Yard, *M. Thibon.*
26. Banks of the Loire, *Perret.*
27. Reading the Scriptures, *Winkler.*
28. English Landscape, *Renie.*
29. The Fisherman's Daughter.
30. View on the French Coast near Harfleur, *Defaux*
31. Italian Landscape, by *M. Lajoie.*
32. The Master's Return, *Notterman.*
33. Scene in the North of Italy, by *Vanon.*
34. Seige of Nantes, by *H. Lecompte.*
35 & 36. French River Scenery, by the elder *Chimbaux.*

37. Marine and Coast, *Foneche.*
38. Portrait of Edward Dubuffe, by *Finelli*, 1823.
39. Scene at Auvers, France, by *M. Lajoie.*
40. One of Byron's Beauties, *Baeder.*
41. Landscape with Animals, after *Southerbourg.*
42. "La Verita," painted on panel, by *Fremy.*
43. Picturesque Swiss Landscape, by *Postelle.*
44. The Old Knife Sharpener, *Massere.*
45. Winter Scene at Antwerp, *Malbranche.*
46. Interior of Stable, *Malbranche.*
47. Autumnal Scene in the Forest, *Varon.*
48 & 49. Nature's Mirror and the Cherished Dove, *Freny.*
50. The Fording Place, Evening, *Ferrise.*
51. Dutch Cabaret. A rare old picture painted on panel; purchased in Paris in 1837, as an original by *Van Ostade.*
52. "Sincerity," by *Winkler.*
53. Banks of the Loire—Evening, *Perret.*
54. The Young Housekeeper in Trouble, *Lionardt.*
55 & 56. Marine and Coast View, by *C. Diebold.*
57. Landscape, with Animals, by *De Grailly.*
58. View in the Wood of Compeigne, *Varon.*
59. Environs of Rouen in Winter, *Malbranche.*
60. The Fair Flower Girl, by *Winkler.*
61. Bird's Eye View of Niagara Falls, painted by *De Grailly* from a drawing by *Bennet.*
62 & 63. Choice Italian Landscapes, by *M. Lajoie.*
64. The Convalescent, a fine copy, by *Baptiste*, of the original by *Greuze.*
65. View from North Conway, after the best manner of *Fisher.*
66. Virgin of the Conception, after *Marillo.*
67. Environs of Havre, from the splendid original by *Isabey.*
68. Landscape with Animals, *E. Cartier.*
69 & 70. Scenes in the North of Italy, by *Burtel.*
71. Children playing "Thread the Needle," *Richomme*
72. Banks of the Loire, by *Perret.*
73. The Window of the Money Changers, *Lionardt.*
74. French Village and River View, by *T. Ware*
75. "Getting Unreasonable," by *Sericz.*

76. The Shipwrecked Mariners, *Ferresse.*
77. Sportsmen on the Watch, *Rondel.*
78. Scene in the Poultry Yard, *Thibon.*
79. Borders of the Forest of Compeigne, *Varon.*
80. Madonna of the Candelabras—a highly finished and beautiful copy by *Henri de Grey*, from the celebrated original picture by *Raphael.*
81. View in Normandy, by *Piguoux.*
82. Scene on the Ice in Belgium, *Bourne.*
83. Maternal Instruction, *Dunnint.*
84. Ruins of Kenilworth Castle, *Defaux.*
85. The First Communion, by *H. de Grey.*
86. English Coast Scene, after *Stanfield.*
87. View in a Sicilian Port, after *J. Vernet.*
88. The Pet Dove, *Winkler.*
89. French River Scene, painted on prepared paper, and lined, by *Lajoie.*
90. Ruins of Warkworth Castle, Northumberland, *Defaux.*
91. "Off Duty," *Seriez.*
92. Scene at Harfleur, *Defaux.*
93. Composition of Fruit and Flowers, by *Eilau.*
94 & 95. French River Scenery—one by moonlight, *Chimbaux.*
96. Poultry Yard Scene, *Schouten.*
97. The Promenade, *Lionardt.*
98. "Storm Brewing," after *Ruysdael.*
99. Italian Landscape, *Postelle.*
100. Landscape, with Animals, *Oulevay.*
101. Street View at Abbeville, France, *Defaux.*
102. River View by Moonlight, *Chimbaux.*
103. Choice Italian Landscape, painted on prepared paper by *Lajoie.*
104. Preparing for the Bath, by *Diaz.*
105. View from Richmond Hill, River Thames in the distance, *Chaillot.*
106. Scene in Venice, *Joyant.*
107. Life Among the Lowly, *Delancy.*
108. Off Dieppe, *Duval.*
109. Mediterranean Port Scene, after *Vernet.*

110. "Diana," *La Tour.*
111. Scene on the Ice—Belgium, *Bourne.*
112. Pleasures of Childhood, *Richomme.*
113. Shores of the Mediterranean, *Foneche.*
114. The Lost Doll Restored, *D. Aubigny*
115. View on the Rhine, *Chimbaux.*
116. View of a Cottage near Rome, *Ferrise.*
117. Poultry Yard Scene, *Thibon.*
118. Peasant Children in Winter, *Postelle.*
119. Sunset after a Shower, *Perret.*
120. The Finding of Moses, *Lionardt.*
121. Washing by the River Side, *H. Lefortier.*
122. Magdalen, *Thenot.*
123. Environs of Rouen in Winter, by *Malbranche.*
124. The Young Students, *Chaillot.*
125. Marine and Coast View, *Chimbaux.*
126. Washington, from *Stuart's* picture painted for the Marquis of Lansdowne.
127. Lake Denemore, Salisbury, Vt. *Foneche.*
128. Church St. Eustace, Paris, *Bouton.*
129. Poultry Yard Scene, *Thibon.*
130. Marine and Coast View, *Pireard.*
131. Waiting at the Fountain, *Malbranche.*
132. Landscape, with Herd of Cattle, from *Rosa Bonheur.*
133. Fishermen Cutting the Ice, *Hoffman.*
134. "The Pride of the Harem," *Baeder.*
135. Ship at Anchor, "rolling with the swell," *Ferrise.*
136. "Noon,"—The Holy Family resting by a river in Egypt, and
137. "Night,"—Jacob wrestling with the Angel, fine copies by *Renei* from *Claude Lorraine.*
138. View of Isle Barbe, near Lyons, France, *Diebold.*
139. Returning from the Chase, *Dedreux.*
140. Banks of the Loire—Morning, *Perret.*
141. "The Pet of the Family," *Malbranche.*
142. Cathedral of Orleans, France, by *Defaux.*
143 & 144. Alms-giving and First Communion, painted on panel by *Chailly.*
145. The Horse Shoe Fall, Niagara, from the famous design by *Church.*

146. Magdalen, a rare old picture; has been lined and restored by *Howarth.*
147. View of Nice, by *Lajoie.*
148. Portrait of Columbus, from the Seville picture.
149. Fine Italian Landscape, by *Varon.*
150. Interior of Stable, *M. Francis.*
151. French River View, by *Perret.*
152. View on the Rhine, by *Foneche.*
153. Expectation, *Notman.*
154. Pasammaquoddy Bay, *Garnier.*
155. Viewing the Bird's Nest, *Chailly.*
156. Plowing with Oxen; from the celebrated picture in the Luxenbourg, by *Rosa Bonheur.*
157. Interior of Chapel St. Mary at Rouen, *Bouton.*
158. The Young Shepherdess, *M. Henri.*
159. Scenery of the South of France, from *DeGrailly.*
160. The Young Artists, *Chailly*
161. Marine and Coast View, *Pinard.*
162. The Crown of Thorns—an old picture; has been lined and restored by *Howarth.*
163. Winter View in the Wood of Boulogue, near Paris, by *Malbranche.*
164. Listening to the Sound, by *M. Henri.*
165 & 166. French River Scenery—one by moonlight, *Chimbaux.*
167. Cherubim—"We praise Thee O God," *French School.*
168. Scene in the North of Italy, by *Varon.*
169, 170, 171 & 172. Figurative Representations of the Fine Arts—Music, Painting, Sculpture, and Architecture; charming copies, from the original series of *Boucher.*
173. Environs of Naples; a fine picture by *De Grailly,* from *J. Vernet*
174. Seeing the Young Birds, *Huot.*
175. Picturesque Swiss Landscape, by *Postelle.*
176. The Dancing Nymphs; a rare old picture of Has been lined and restored by *Howarth.* [*Guido Reni.*
177. Scene in the Poultry Yard, *Thibon.*
178. Choice Italian Landscape, by *M. Lajoie*
179. Blushing Girlhood by *Lenoir,* after *Wertmuller.*
180. Borders of the Seine, *Varon.*

181. Absent Minded, *Chaillot.*
182. View of the Alcadar, in Spain, by *Defaux.*
183. Madonna and Child, by *Henry de Grey,* from the beautiful original by *Guido,* now in the collection of the Emperor of Russia.
184. View of Rotterdam in Winter, by *Malbranche.*
185. The Juvenile Teacher, *Giraud.*
186. Picturesque Swiss View, by *Nicol Giraud.*
187. Rural Scene in Normandy, *Gera.*
188. Italian Port Scene, after *J. Vernet.*
189. St. Elizabeth, painted on panel, *Parrocel.*
190. Marine Italian Coast View, *C. Diebold.*
191. Great Squam Lake, N. H.
192. Pemigewassit Mountain, from Little Compton, N. H., painted from drawings taken on the spot.
193. The Young Flower Girl, painted on metal after *Greuse.*
194. Street View at Orleans, France, by *Defaux.*
195. Peasant Girl and her Pet, *H. de Grey.*
196. Winter Afternoon, *Renie.*
197. Swiss Cottage and Landscape, *Postelle.*
198. The Farrier's Shop, *Girardin.*
199. Old Town on the Rhine, *Renie.*
200. Picuresque Landscape with Cottage, by *Portelle.*
201. Italian Landscape, Valley of the Arno, an Old Picture.
202. Madonna and Child, *M. Henri.*
203. View on the Seine, *Bouissan.*
204. Landscape with Animals, *Merli.*
205. View of Berne, Switzerland, painted on prepared paper, by *Dunnint.*
206. Swiss Village in Winter, by *Pastelle.*
207. Street View at Abbeville, France, *Defaux.*
208. French Peasant Girl, *Touny.*
209. Valley of Engelburg, Swiss Alps, *Coiquet.*
210. Environs of Marseilles; a sketch by *Duval.*
211. Borders of the Nile, *Prevost.*
212. Sketch of Mountain Scenery, by *Prevost.*

Mr. A. D'Huyvetter's

COLLECTION

of Art,

1869.

Leonard & Co., Auctioneers.

ALFRED MUDGE & SON, PRINTERS, 34 SCHOOL STREET, BOSTON

CATALOGUE

OF

MR. A. D'HUYVETTER'S

COLLECTION

OF

Original Paintings,

BY

EMINENT ARTISTS OF THE MODERN SCHOOL,

NOW ON EXHIBITION AT

MESSRS. CHILDS & CO.'S GALLERY,

127 TREMONT STREET,

TO BE SOLD BY

MESSRS. LEONARD & CO.

On Thursday and Friday, March 11th & 12th,

AT 11 O'CLOCK EACH DAY.

ARTISTS.

E. Verboeckhoven,
C. M. Webb,
D. Col,
H. Sondermann,
Moeselagen,
L. Schaefels,
C. Verlat,
W. Verschuur,
Jacobs,
A. Mauve,
Boogaerd,
C. Leickhert,
Gyselinckx,
Portielje,
Gerard,
A. Wust,
H. Von Seben,
L. de Beul,
C. Wauters,
L. Robbe,
Moermann,
Serrure,

Lens,
F. Kruseman,
D. De Noter,
Bosch,
Herzog,
Dauriac,
Count de Bylandt,
Schlessinger,
Henri Savry,
R. Maes,
Spohler,
Strobel,
Verhoven Ball,
J. Hubner,
H. Schaefels,
Lanfont de Metz,
H. de Beul,
Wm. Morris,
Van der Eycken,
L. Van Kuyck,
W. Koekkoek,
De Vos,

And a number of other artists of equal celebrity and ability.

CATALOGUE.

NOTICE. — The undersigned take pleasure in announcing the present collection of first-class works of art, all guaranteed as original, and representing many of the most eminent and popular artists of the best schools of Europe. They particularly call attention to the large picture by Verboeckhoven, thought to be the finest ever imported, also a very large number of highly finished and artistic specimens, such as are rarely offered for competition by public sale.

The whole collection will be sold without reserve.

LEONARD & CO.

1.

C. VAN LEEMPUTTEN — *Brussels.*

Barn-yard Scene.

2.

A. LION — *Deceased.*

Exterior and Figures.

3.

A. ZON — *Deceased.*

The Architect.

4.

L. SMETS — *Antwerp.*

Winter Scene.

5.

DE VOS — *Courtray.*

Dogs.

6.

J. C. VAARBERG — *Amsterdam.*

The Card Players.

7.

J. C. STROEBEL — *The Hague.*

Interiôr and Figures.

8.

P. G. VERTIN — *The Hague.*

Street Scene in Dort.

9.

VAN REGERMORTER — *Deceased.*

Landscape.

10.

W. ANGUS — *Antwerp.*

Exterior — The Lunch.

11.

L. TIELEMANS — *Deceased.*

The Gipsy Camp.

12.

SERRURE — *Brussels.*

The Jumping-Jack.

13.

G. VAN MELLAERT — *Antwerp.*

Indifference to Politics.

14.

H. HOLLANDER — *Amsterdam.*

The Pet Dog.

15.

H. DIDDAERT — *Antwerp.*

Interior — The Hunter's Story.

16.

W. J. BOOGAERD — *Amsterdam.*

Ready for the Field.

17.

L. SMETS — *Antwerp.*

Winter Scene near Antwerp.

18.

J. C. STROEBEL — *The Hague.*

Reading the Marriage Contract.

19.

CHAS. LEICKERT — *Amsterdam.*

Canal Scene in Ghent.

20.

MAROHN — *Paris.*

The Hunters' Winter.

21.

VERHOEVEN BALL — *Antwerp.*

Preparing the Christmas Dinner.

22.

P. VAN DER VIN — *Brussels.*

The Call, after the Chase.

23.

C. WAUTERS — *Deceased.*

Catching Butterflies.

This artist died in Naples, while pursuing his studies; his pictures are very rare and much sought after.

24.

G. VAN MELLAERT — *Antwerp.*

Landscape and Cattle.

25.

DILLENS — *Brussels.*

The Toilet.

26.

WM. MORRIS — *London.*

Dogs and Game.

27.

J. HUBNER — *Dusseldorf.*

Sunday Afternoon.

28.

J. MOERENHOUT — *Antwerp.*

Stable Scene.

29.

J. C. VAARBERG — *Amsterdam.*

Candle-light Effect — Market Scene in Amsterdam.

30.

HULSWIT — *Holland.*

Landscape and Figures.

31.

GRIPS — *Breda.*

Wide-Awake and Fast-Asleep.

32.

J. H. B. KOEKKOEK — *Amsterdam.*

View of Dordrecht.

33.

F. SCHLESSINGER — *Munich.*

The First Prize.

A picture of very high character and worthy of the great reputation of the artist.

34.

CHAS. LEICKERT — *Amsterdam.*

Canal Scene in Ghent.

35.

MOESELAGEN — *Dusseldorf.*

The Kitchen-maid's Mirror.

A very artistic composition, telling its own story most effectively. Very fine in feeling and treatment.

36.

MAROHN — *Paris.*

Winter — Fox Hunter.

37.

F. JACOBS — *Brussels.*

The Lunch.

38.

A. MAUVE AND D. COL — *Haarlem* and *Antwerp.*

Landscape with Cattle.

39.

J. C. VAARBERG — *Amsterdam.*

Interior with Figures.

40.

LAURENT DE BEUL — *Brussels.*

Landscape — The Shepherdess.

41.

H. HOLLANDER — *Amsterdam.*

The Convalescent.

42.

PORTIELJE — *Antwerp.*

(One of the best pupils of the Royal Academy of Antwerp.)

Returning from the Vineyard.

43.

A. DE LEEUW — *Brussels.*

Going to School — Winter.

44.

ELZER — *Utrecht.*

Marine.

45.

D. DE NOTER, *Chevalier of the Order of Leopold,* AND DAVID COL — *Antwerp.*

Preparing for Christmas.

We recommend the elaborate and artistic treatment of this fine picture to the attention of connoisseurs and lovers of art.

46

DAIWAILLE AND E. VERBOECKHOVEN — *Brussels.*

Landscape and Cattle.

47.

H. SCHAEP — *Antwerp.*

Marine.

48.

E. BOSCH — *Dusseldorf.*

"One! Two!! Three!!!"

This picture is by one of the most popular artists of Dusseldorf. Its composition, drawing, and tone of color, challenge the closest examination.

49.

C. VAN LEEMPUTTEN — *Brussels.*

Landscape and Sheep.

50.

W VERSCHUUR — *Amsterdam.*

Exterior and Figures. Evening — Return from the Field.

A very artistic and effective picture, by the best painter of Holland in this particular branch of art.

51.

TH. GÉRARD — *Brussels.*

Interior — The Price of a Kiss.

52.

MAROHN — *Paris.*

Juvenile Charity.

53.

W. VERSCHUUR — *Amsterdam.*

Stable Horses.

54.

J. L. KLEYN — *Amsterdam.*

The Wind-Mill — Summer.

55.

E. VERBOECKHOVEN AND C. VAN LEEMPUTTEN.

Landscape — Horse and Chickens.

56.

W. KOEKKOEK — *Amsterdam.*

Canal Scene in Holland.

57.

CHAS. LEICKERT — *Amsterdam.*

Winter — Old Castle on the Rhine.

58.

W. ANGUS — *Antwerp.*

Music Lesson.

59.

H. VON SEBEN — *Brussels.*

Winter — The Broken Skate.

60.

H. VON SEBEN — *Brussels.*

Summer — The Bouquet.

61.

H. MAES — *Brussels.*

Coast Scene.

62.

J. C. VAARBERG — *Amsterdam.*

Armorer's Shop — Sixteenth century.

63.

C. J. SPOHLER — *Amsterdam.*

Summer — River View.

64.

C. J. SPOHLER — *Amsterdam.*

Winter — Companion to above.

65.

VERSCHUUR, JR. — *Amsterdam.*

On the Beach.

66.

L. SCHAEFELS — *Antwerp.*

(Professor at the Royal Academy of Antwerp.)

Fruit, Game, Lobster, etc.

The works of this artist rarely find their way to this country, and are much sought after abroad by amateurs or collectors.

67.

R. MAES — *Ghent.*

Stable with Sheep.

This little gem compares favorably with the works of the same class by Verboeckhoven.

68.

C. M. WEBB — *Dusseldorf.*

An Antiquarian Inspecting Old Coins.

This picture was in the Exhibition at Cologne, 1867.

69.

CHAS. LEICKERT — *Amsterdam.*

The Village Pump.

70.

W. J. BOOGAERD — *Amsterdam.*

Barn Scene — Horses.

71.

DAVID COL — *Antwerp.*

The Intelligent Dog.

72.

BERLIN — *Antwerp.*

Canal Scenes in Ghent.

73.

A. DE LEEUW — *Brussels.*

Winter Scene with Figures.

74.

A. LION — *Deceased.*

A Spanish Interior — 16th Century.

75.

L. SMETS — *Antwerp.*

Winter Scene near Brussels.

76.

CRAEYVANGER — *Amsterdam.*

The Sculptor's Studio.

77.

H. SCHAEP — *Antwerp.*

Marine.

78.

MOERENHOUT — *Antwerp.*

Departure for the Hunt.

79.

J. C. VAARBERG — *Amsterdam.*

The Pet Dog.

80.

DE VOS — *Courtray.*

The Jockeys.

SECOND DAY'S SALE.

81.

A. LION — *Deceased.*

The Letter.

82.

DE VOS — *Courtray.*

Taking a Nap.

83.

E. LINNIG — *Deceased.*

River Scene.

84.

WOUTERMAERTENS — *Courtray.*

Sheep.

85.

NOTERMANN — *Paris.*

Dogs.

86.

MOREL — *Paris.*

Flowers.

87.

G. WAGNER — *Antwerp.*

The Tease.

88.

CHAS. LEICKERT — *Amsterdam.*

Street Scene.

89.

L. LAMPE — *Brussels.*
The Road-side Inn.

90.

LENS, *deceased.*
(The best pupil of the celebrated Ommeganck.)
Landscape and Sheep.

91.

J. C. STROEBEL — *The Hague.*
The Parrot.

92.

VERHOEVEN-BALL — *Antwerp.*
The Bird Fancier.

93.

P. J. VERTIN — *The Hague.*
Street Scene in the Hague.

94.

VAN DEN BLYK — *Holland.*
Marine — A Light Breeze.

95.

DE JONGHE AND E. VERBOECKHOVEN — *Brussels.*
Landscape — Watering the Horse.

96.

A. DE BRAECKELEER — *Antwerp.*
Exterior and Figures — The Morning Call.

97.

F. KRUSEMAN — *Brussels.*
Winter — Ruins.

98.

E. KREMER — *Antwerp.*

John Van Huysum in his Studio.

99.

DE VÒS — *Courtray.*

Strolling Players.

100.

C. F. DE VOGEL — *Dordrecht.*

Landscape and Cattle.

101.

J. RUYTEN — *Antwerp.*

Street Scene.

102.

H. DIDDAERT — *Antwerp.*

Interior of a Dutch Inn — The Dispute.

103.

RIEGEN — *Amsterdam.*

River View near Utrecht.

104.

I. J. M. DAMSCHRODER — *Amsterdam.*

Interior — Reading the News.

105.

C. VAN LEEMPUTTEN — *Brussels.*

Landscape and Chickens.

106.

L. SMETS — *Antwerp.*

Winter Scene in Holland.

107.

H. SAVRY — *Haarlem.*

Landscape and Cattle.

108.

H. SONDERMANN — *Dusseldorf.*

"Hush! Your Little Brother Sleeps!"

109.

H. SCHAEP — *Antwerp.*

Coast Scene — Squally weather.

110.

BERLIN — *Antwerp.*

River View near Amsterdam.

111.

GYSELINCKX — *Brussels.*

Interior — The Jumping-Jack.

112.

A. DE LEEUW — *Brussels.*

Winter — The Meeting.

113.

J. H. B. KOEKKOEK — *Amsterdam.*

Coast Scene on the Scheldt.

114.

W. ANGUS — *Amsterdam.*

Exterior — The Hunter's Return.

115.

L. VAN KUYCK — *Antwerp.*

Stable — Feeding the Horse.

This Artist received the Gold Medal at the Exhibition in Brussels, 1866. His works command very high prices in Europe.

116.

CHAS. LEICKERT — *Amsterdam.*

Winter — The Wind-Mill.

117.

J. RUYTEN — *Antwerp.*

Exterior and Figures.

118.

C. VAN LEEMPUTTEN — *Brussels.*

Chickens.

119.

COUNT A. DE BYLANDT — *The Hague.*

Lake Scene in Switzerland.

120.

W. J. BOOGAERD — *Amsterdam.*

(Pupil of W. Verschuur.)

Exterior — Horses.

121.

H. SCHAEP — *Antwerp.*

Marine — After the Storm.

122.

P. J. VERTIN — *The Hague.*

Street Scene in Ghent.

123.

A. MAUVE AND D. COL — *Haarlem and Antwerp.*

Landscape and Cattle.

124.

J. C. STROEBEL — *The Hague.*

Interior and Figures.

125.

L. ROBBE — *Brussels.*

Sheep.

The works of Robbe are found in the most important collections; and now that he can paint no more, they will become continually enhanced in value. This picture is one of his best specimens.

126.

H. HERZOG. — *Dusseldorf.*

(Best Pupil of Andreas Achenbach.)

Beach near Ostend.

127.

J. C. VAARBERG — *Amsterdam.*

Feeding the Birds.

128.

J. C. VAARBERG — *Amsterdam.*

Rather Too Hot.

129.

L. SMETS — *Antwerp.*

Winter Scene in Holland.

130.

W. VERSCHUUR — *Amsterdam.*

Stable with Horses.

131.

DAVID COL — *Antwerp.*

Enjoying His Pipe.

A perfect Little Gem, as also its Companion.

132.

DAVID COL — *Antwerp.*

Waiting for a Nibble.

133.

DAVID DE NOTER — *Brussels, now of Paris.*

Interior and Figures — Kitchen Scene.

134.

CHAS. LEICKERT — *Amsterdam.*

Canal Scene in Ghent — Winter.

135.

LAURENT DE BEUL — *Brussels.*

Landscape — The Shepherd.

136.

J. C. VAARBERG — *Amsterdam.*

Interior of a Dutch Inn — The Gamblers.

137.

C. VERLAT — *Paris.*

Might is Right.

This artist is esteemed as the finest animal painter in Paris. His Exhibition picture, in 1866, was purchased by the Empress Eugénie.

138.

MAROHN — *Paris.*

Autumn — Leaf-Gatherers.

139.

TH. GERARD — *Brussels.*

Interior — Visit to the Nurse.

This picture was exhibited in Brussels in 1866, and attracted much attention. The artist excels in representing scenes of domestic life.

140.

P. DAURIAC — *Antwerp.*

(Secretary of the Art Union of Antwerp.)

"Good for a Punch."

141.

ALEX. WUST — *New York and Antwerp.*

Norwegian Waterfall.

This American Artist, in 1865, made an extensive tour in Norway, during which he painted this picture from Nature. He received the Gold Medals at the Exhibitions of The Hague, in 1865, and of Brussels, in 1866.

142.

LANFONT DE METZ — *Brussels.*

The Good Mother.

143.

SCHELFHOUT AND P. E. NICOLIE — *Antwerp and The Hague.*

Landscape with Figures.

144.

D. COL — *Antwerp.*

Exterior — The Broken Hoop.

A good specimen of an artist who excels in his peculiar characters and compositions.

145.

W. VERSCHUUER — *Amsterdam.*

Watering the Horse.

146.

ZÊLIS — *Antwerp.*

Playful Kitten.

A pleasing subject.

147.

H. SCHAEP — *Antwerp.*

Marine — To the Rescue.

148.

MOERMANN — *Deceased.*

Winter — Forest Scene near Leyden.

A truthful and fine representation of winter in Holland. The artist was one of the best pupils of the celebrated B. C. Koekkoek.

149.

CHAS. LEICKERT — *Amsterdam.*

Market Scene in Delft, Holland.

150.

H. SCHAEFELS — *Antwerp.*

The Toy Shop; Scene in Antwerp — 16th Century.

For tone of color and its beautiful execution, this picture, by one of the best artists of the Belgian School, ought to command the attention of all collectors.

151.

VAN DER EYCKEN — *Louvain.*

Winter — The Return.

152.

J. STOBBAERTS — *Amsterdam.*

The Farrier's Shop.

153.

H. DE BEUL — *Brussels.*

The Disputed Passage.

154.

MAROHN — *Paris.*

Trying the Ice — Winter.

155.

MAROHN — *Paris.*

The Young Recruits — Summer.

156.

EUG. VERBOECKHOVEN — *Brussels.*

Landscape — Cattle, Sheep, etc.

This superb picture by the most celebrated animal painter of Belgium, is considered one of his best specimens, and is probably the largest as well as finest ever imported.

157.

TH. GERARD — *Brussels.*

Little Mischief.

158.

L. SMETS — *Antwerp.*

Winter in Belgium.

159.

FUNCK — *Amsterdam.*

Marine — Dead Calm.

160.

DE VOS — *Courtray.*

Organ Grinder's Companion.

161.

J. C. VAARBERG — *Amsterdam.*

The Young Navigator.

162.

J. C. VAARBERG — *Amsterdam.*

Companion to Above.

163.

C. VAN LEEMPUTTEN — *Brussels.*

The Attack.

164.

SCHEERES — *Amsterdam.*

Armorer's Shop.

165.

VAN DER WAARDEN — *Utrecht.*

Flowers.

166.

PIERON — *Deceased.*

Forest Scene.

PUBLIC LIBRARY

OF THE

CITY OF BOSTON.

ABBREVIATED REGULATIONS.

One volume can be had at a time, in home use, from the Lower Hall, and one from the Bates Hall.

Books can be kept out 14 days, and renewed once, if application for renewal is made before the fourteen days elapse.

A fine of 2 cents for each volume will be incurred for each day a book is detained more than 14 days, and no book can be obtained until all fines are settled.

Any book detained more than a week beyond the time limited, will be sent for at the expense of the delinquent.

No book is to be lent out of the household of the borrower ; nor is it to be kept by transfers in one household more than one month, and it must remain in the Library one week before it can be again drawn in the same household.

The Library hours for the delivery and return of books are from 9 o'clock, A. M., to 8 o'clock, P. M., in the Lower Hall ; and from 9 o'clock, A. M., until 6 o'clock, P. M., from October to March, and until 7 o'clock, from April to September, in the Bates Hall.

Every book must, under penalty of one dollar, be returned to the Library at such times as shall be publicly announced.

The card must be presented whenever a book is returned. For renewing a book, a new slip giving the shelf numbers of the book must be made, and the card must be presented with the slip.

[50,000, Dec., 1869.]